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The Council of Industrial Design

November 1956 No 95 Price 2s 6d

Design

special issue on House Style





MODERN HOUSEWARES

The 'STRATFORD' percolator in chrome plated aluminium and the set of 'SONA' power pressed aluminium stewpans are new NCJ products. The stewpan handles have been specially designed to fit the hand and the plastic lid knob is provided with a wide base disc to protect the fingers from burns. All four products have been accepted by the CoID for Design Review.

THE 'STRATFORD'
percolator 9 cups
capacity Chrome
plated aluminium
Plastic handle
and attachable stand



THE 'SONA'
stewpans New type
plastic handle and
disc-knob Flush
fitting lid In sets of
three, 6", 7" and 8"



SOLE MANUFACTURERS

N. C. JOSEPH LTD

THE ALUMINIUM WORKS, STRATFORD-ON-AVON

Design

Number 95 November 1956

HOUSE STYLE

A special issue contributed by Alec Davis

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RECORD OF DESIGNERS

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and introduction of designers
to industry*

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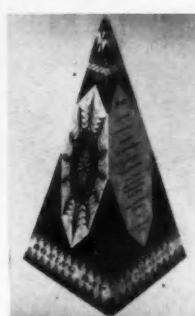


HOUSE STYLE

AUTHOR OF THIS SPECIAL ISSUE

Alec Davis, writer and typographical adviser, is manager of Spearhead Services (founded in 1949 as Spearhead Publications) editorial and typographical consultants. Born 1912 in Boston, Lincolnshire. Studied journalism at London University; started freelancing while still there. (First article of design interest - on the evolution of the light aeroplane - published in *DIA*'s pre-war 'Design for Today' magazine, then, 1933, edited by Noel Carrington.) Was editorial dogbody (officially assistant editor) on various trade papers, 1934-38; continued to freelance extensively - 'Shelf Appeal' to 'The Architectural Review' and 'Life & Letters' - during and after war service. Became editor of 'The British Printer', which he redesigned after the war. Joined the *Cold* to become the first editor of *DESIGN*, 1949-52. Was for several years advertising manager of Fogartys (see pages 32-33). Author of 'Type in Advertising', 1951. Dabbles in photography; likes odd street signs, architectural lettering, small town museums. Interested in the history of packaging and has probably unique collection of photographs of eighteenth and nineteenth century packs. Now lives in Forest Hill, South London.

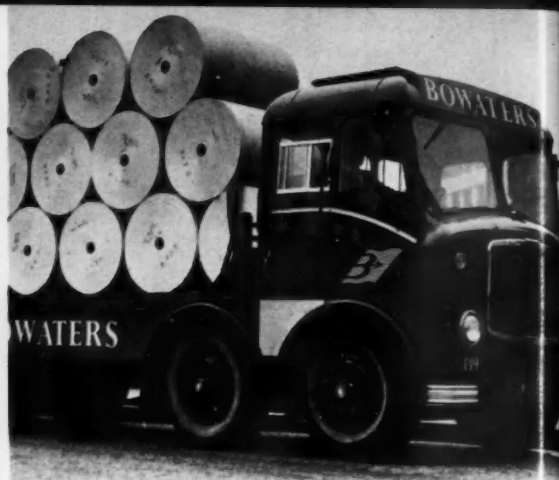
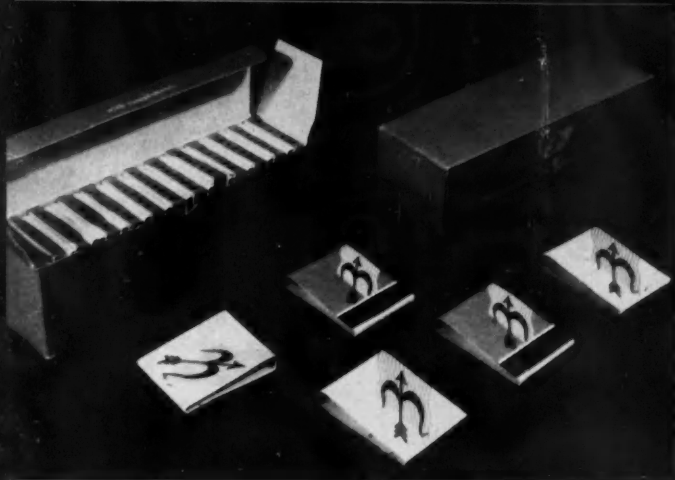




One of the points stressed at the recent International Design Congress in London was the commercial advantage to a firm of a recognisable personality. In visual terms this personality can be expressed in a house style which runs like a thread through all the diverse parts of the firm's activities, drawing them together and making their unity apparent. If the style is good, consistent and at the same time flexible, it can do much to promote sales through a wider public recognition and increased goodwill. It can also become a source of pride and stimulation within the organisation itself.

The achievement of an individual style depends largely on a clearly defined design policy and a logical and consistent approach to all problems of visual presentation. This should show a return not only in better business but also in economies in production of print and, through simplified identification, more efficient storage and handling. A house style can therefore be a sound investment and a useful tool; but its edge must not be blunted by rigid standardisation. To be successful over a long period it must epitomize the firm's approach to its job and it must be crystallized by a skilled and experienced designer.

This special issue of *DESIGN* shows how a house style has served many different kinds of firms and how they have put it into practice.



HOUSE STYLE

Why is it important?

◀ Symbols can be useful linking factors in house style. Properly designed they can be adaptable, and will identify the source of a wide range of products or pieces of equipment. The Bowaters' symbol, whether it is an inch long on a book of matches, a foot long on a lorry or twelve feet long in a foyer, is instantly recognisable. A symbol should also be pleasing to the eye and, as these illustrations show, decorate as well as identify.

(Symbol designed by F. H. K. Henrion).

The superior numerals in the text refer to a list of articles and books for further reading on house style printed on page 56.

LOOK AT THE ADVERTISEMENTS in today's paper; then cover up the advertisers' names and look again. Your probable failure to identify more than a few of them is evidence of the need for better house styles among national advertisers.

And, of course, it is not only newspaper advertising that provides scope for a distinctive house style. It will show itself also in posters and exhibition stands, catalogues and letterheads, and in many things which are not connected with advertising, except in a broad sense: in the scheme of paintwork for a store's delivery vans, the menu card for a works' outing, the nameplate beside an association's office door.

In the absence of dictionary definitions, a house style may be described as the result of having a visual character – in all the means whereby an organisation comes into contact with people – which is recognisable as belonging to that organisation. The vague word 'organisation' is used here deliberately as a reminder that a municipality or a Government department, a trade association or a nationalised industry is as eligible for a good house style as a limited company.

Among manufacturers and retailers, there are some firms whose merchandise has such a marked style of its own that the question of house style in its *presentation* may be of secondary importance; but these firms are a minority. In a wide range of utilitarian products there is little or no scope for individual style; many others – liquids, pastes, powders – cannot be designed at all. A sizeable part of British industry is concerned with such products as these and each manufacturer is naturally anxious to suggest that there is a difference between his product and his competitors' (slight though that difference may be). There is therefore great scope for house style in the presentation of these amorphous articles; good presentation can give them that visual attractiveness and character which, in other industries, the product itself possesses.

Advantages of a house style

Before discussing how a good house style comes into being, it is logical to consider why it is worth having. To create and maintain a recognisable company handwriting will almost always require the expenditure

House style: why is it important?

of somebody's effort, and probably somebody's money as well. How can this be justified?

First among the advantages of a good house style I would put the air of personality which it gives to its sponsors. A one man business has a ready made personality – the one man's; but as soon as it increases in size, something of this individual character is lost: and with the large organisations which are typical of industry and commerce today, it is a common complaint among customers – and employees too – that they are 'up against' a vast impersonal machine. Big business needs to live down its reputation for soullessness, and if it cannot acquire a soul, it can at least acquire a house style.

Corporate spirit

Where other circumstances are favourable, visual identification can help remarkably in encouraging a corporate spirit within an organisation: one has only to recall the psychological value attributed to unit badges in the Army during the second World War, when battledress was gradually transformed from a drab area of unrelieved khaki into a backcloth for regimental, divisional and national signs.

The function of a house style in stimulating a feeling of loyalty to the organisation is especially valuable when this is widespread, geographically, as with the branches of a chain store, or is diversified in its types of product and types of customer, as sometimes happens when independent firms are grouped together for financial reasons rather than by any similarity in the goods or services they offer.

Second, a house style has direct advertising value. Every advertiser knows that repetition helps in bringing his message into the public consciousness – whether it is the repetition of a name or a claim, a slogan or some visual characteristic. Consistent house style turns everything in which it appears into 'reminder advertising' for the firm. It enables X's shops to be recognised as X's, and Y's catalogue as Y's, without stopping to read the name.

The value of house style as a means of ensuring immediate recognition is especially important today, when enterprise in export trade is taking British goods into markets where many of the prospective customers may not be able to read English (or, perhaps, read at all), and British makers' names, as names, do not mean much.

Third, a thorough-going house style can reduce costs: it is often possible to improve design and to effect economies in production at the same time. If a contractor has all his signs in a standard colour scheme, he will be able to buy larger quantities at a time; again, in a large firm, standardisation of sizes of catalogues and sales leaflets – a step towards a house style – will bring about economies in the buying of paper and envelopes.

Improvements in presentation design will often show up weaknesses in the design of the products made in a manufacturing business, or the merchandise sold by a retail store. This is especially true when the improvements involve either packages or premises,²¹ as these form the more or less immediate surroundings in which the product is expected to be seen at its best. A good house style can in this way stimulate a more critical approach to the design of manufactured goods; and though this may possibly be an embarrassment at first, it must be counted an advantage in the long run.

Among the growing number of people who are consciously interested in design, a recognisable house style finds ready acceptance as surely as a distorted name block is regarded as a subject for ridicule. It is taken as the outward sign of a progressive outlook in the organisation to which it belongs. Among most sections of the community, the favourable reaction to a good house style is sub-conscious; in this small but influential section, it is conscious.

Briefly, then, a good house style encourages *esprit de corps* within the organisation; it can make advertising more effective, and reduce the costs of producing publicity material; it stimulates constructive self-criticism; and it implies that its sponsors are living in the present century.

Adopting a house style

These, surely, are sufficient logical reasons for wanting a house style. In practice, the reason for adopting one may be less logical: the adoption of a noticeable house style for the first time by a competitor, for example; or the designing of some single item, a booklet cover, or a trade mark, or a showroom colour scheme, which proves so successful that its success almost compels its adoption (and adaptation) for other uses.

For someone in a responsible position within an organisation to *want* a good house style – whatever his reasons – is the first step towards having one. From this, all else can follow; without this, nothing. The 'someone' may be a director but he may also be an advertising manager or a public relations officer, a staff architect or a chief engineer. Whatever his position, the enthusiastic support of those at the top of the organisation is desirable; their acquiescence at least is essential.

Given the desire for a house style, two kinds of activity are needed to implement it – creative, and (for want of a better word) administrative.

Creation being an individual act, the basic style will probably be created by an individual, though he may be guided by many others. It is likely that he will be primarily a typographer or graphic artist; theoretically it is also likely that he may be an interior decorator or a colour consultant, but in practice, this seldom seems to happen.

Once a basic style has been created and approved, there still remains the task of interpreting it in various media. One can imagine a designer who has evolved a distinctive letter form, which he knows to be technically suitable for printing by letterpress, having to decide whether it needs any modification to make it equally suitable for diestamping on stationery, or for casting in metal on a nameplate. Or again, a designer may choose a distinctive colour for the paintwork of shopfronts, but before submitting it to his client he will probably wish to know whether it could be satisfactorily matched in printing ink, and whether, though light-fast in one medium, it might prove fugitive in the other.

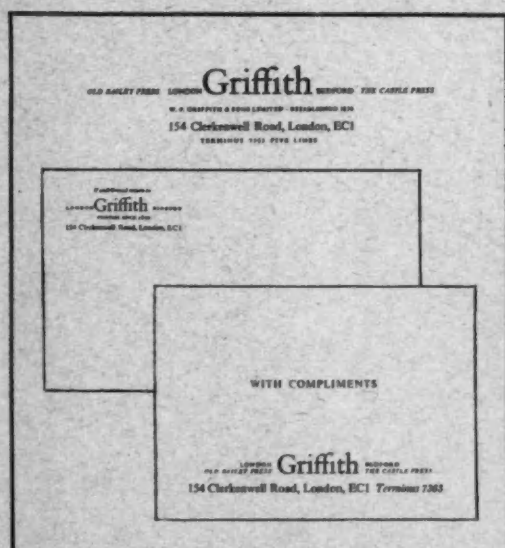
It is unlikely that such considerations as these will have been mentioned in the designer's original briefing, but adaptability to a wide range of media is one of the most important qualities of a house style; it is essential that the designer should be able to envisage all the

likely applications of the style he creates. A leading practitioner in this field of design has suggested that a good house style will be striking "and, at the same time, as simple as possible, to allow for the infinity of variations it may have to assume"¹⁷.

Sometimes it may be desirable for the originator of the style to collaborate with other designers who are more highly qualified, technically, in specialised fields: when that happens it is important that all the designers should be fully briefed.

This is one detail in the considerable volume of administrative work involved in establishing a consistent house style. Others are the briefing of suppliers and the exchange of information between the various departments of the firm which are involved (there usually are various departments involved, and iron hand and velvet glove are both essential in reconciling their sometimes conflicting requirements).

It must be added that, apart from the initial work involved when a new house style is introduced, there is still work to be done in maintaining it. Eternal vigilance is called for in ensuring that suppliers do not depart, unnoticed, from an exact shade of colour or a specific type-face laid down as an essential of the style of the house. At John Laing & Son, Ltd, for example, (page 41) whenever a new batch of enamelled signs is ordered, one sign is sent to head office to be approved by the executive responsible for maintaining house



A house style, rightly regarded, extends far beyond press advertisements and advertising booklets.

DESIGNERS: London Typographical Designers Ltd.



House style: why is it important?

style – in this instance a PRO who evidently (and wisely) takes a broad view of his duties.

In most instances, the administrative responsibility for seeing the house style through will fall, logically, on the shoulders of the person within the firm who was first concerned about its adoption. He may well delegate a considerable amount of this responsibility to a design- or print-consultancy organisation, or to the firm's advertising agency. The use of advertising agents and advertising consultants as unofficial design advisers to British industry is probably more widespread than is often realised.

Factors in house style

House styles being essentially visual, in this context illustrations speak louder than words; but it is useful to attempt an analysis of some factors which, separately or in combination, can make up a recognisable style.

Colour: The GPO provides a familiar example of its use, in 'pillarbox' red – which gives Post Office character to mail vans and urban telephone kiosks as well as to the pillarboxes themselves. The green of Marks & Spencer's fascias and vans, and the black and yellow of the Automobile Association, are other well-known, if undistinguished, house colours.

Pattern: This is used less widely than one might expect. Examples are the alternate broad and narrow stripes of Richard dress shop fronts, similar arrangements in Steiner packaging and in Boulton & Paul catalogues, and the diagonal stripes of KLM Royal Dutch Airlines: these are used in press advertisements, print, display material, and even on the portable steps by which passengers board KLM aircraft.¹⁷

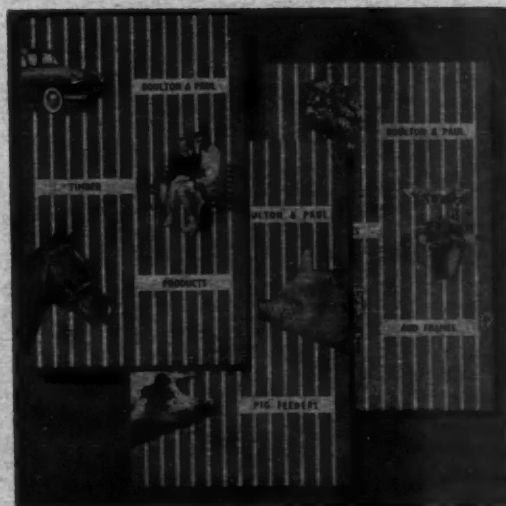
Borders are adaptable because they can be flat and typographic in character when used in print, three dimensional and architectural in display. Bentalls of Kingston (pages 39-40) exploit them in both forms, but most users limit themselves to printed borders – and those mainly in press advertising. Henry Hope & Sons have used borders in this way for 30 years at least; Bowmans of Camden Town for 20 years.

The Army & Navy Stores and Heinemann books also are advertised in bordered advertisements; the Stores have found that when space is limited, three, two, or even one and a half sides, instead of a complete



Identity through pattern. Since 1949, diagonal striped backgrounds have characterised KLM press advertisements, print and display material designed in England, used in many countries. A good house style is internationally recognisable – a point of some importance in the export trade. Press advertisement for Goa, DESIGNER: W. S. Crawford Ltd; art director, Ashley Havinden.

Distinctive colours for different groups of products, and a background pattern common to all, characterise these catalogues of Boulton & Paul Ltd, Norwich engineers and woodworkers.





Another example showing the use of pattern on the fronts of Richard Shops to give a character which is immediately identifiable. DESIGNER: Bronck Katz.

Identity through borders. Army & Navy Stores' advertisement of 1952, RIGHT, and 1956, RIGHT BELOW, (the border now vestigial but still recognisable) and a different type of border in an advertisement for Bowmans — part of a house style which has been consistent for the last 20 years and which remains remarkably undated.



Ever open door

There's always a wonderful showing of furniture—furnishings—carpets—fittings—everything for home lovers, at Bowmans. And a great deal of it is on exhibition in model rooms—dining rooms, kitchens, bedrooms, bachelor flats (like this one). Come and wander through them when you please—and at your ease: they're full of clever ideas, good, inexpensive designs (it's Bowmans, remember!) and if there's anything you covet, you can buy it—even to the pictures off the walls!

BOWMANS

112-138 CAMDEN HIGH STREET, NW1 GULliver 4131
Close to Camden Town Station Open Saturday afternoons

Our own radio show

On the second floor we're holding a miniature Earl's Court—a show of radios, most of them 1952 models, from no less than 12 makers. See the new Murphy A186 table model, for instance—magic eye tuning and a superb cabinet (£59.15.0). A portable? Roberts' Radio have two new sets, one battery, the other AC/battery (21 and 25 gns.). A radiogram? Pye's model at 6s gns. is very good value—and it has a 3-speed motor. Television sets too, of course—and armchairs to see them from.

—AND A SHOW ABOUT GRAMOPHONES
His Master's Voice and Marconiphone tell their story with a fascinating exhibition, 'The evolution of sound reproduction' (first floor, Aug. 29 to Sept. 29). We think you will enjoy this—and the fine array of very old and very new gramophones.

—AND A PILLOW LOUDSPEAKER
Ideal for invalids and people who like to listen late at night. Can't annoy others. Connects to your radio. Tiny loudspeaker cushioned in sponge rubber, covered soft fabric. 10 ft. flex 32/6

Army & Navy Stores

EVERYTHING FOR EVERYONE
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5 minutes' walk from Victoria Station

HELP ROUND THE HOUSE

Also to be seen in the huge 2nd floor household department: decorator's outfit—7" plastic foam roller, metal paint tray, cellulose sponge, 1" brush, all for 19/11 (post 2/-). And an astonishing miniature carpet-sweeper, looks like a toy but very definitely isn't. Perfect for casual crumb collection after meals. Metal body, green, blue or gold. 52/11 (post 2/-)

DAY AND NIGHT SERVICE • VICTORIA 1254

Our telephones are on duty 24 hours a day: ready to note your needs at any time for everything from a bottled chicken to a folding cot.

Long-distance calls are cheaper between 6 & 10.30 p.m.

Army & Navy Stores

EVERYTHING FOR EVERYONE

VICTORIA STREET SW1 • 5 MINUTES' WALK FROM VICTORIA STATION

House style: why is it important?



Symbols – not a house style in themselves, but important ingredients. BNS (British Nylon Spinners Ltd); DESIGNER: C. D. Notley (Advertising) Ltd; Mr Therm (The Gas Council), DESIGNER: Eric Fraser; TI (Tube Investments Ltd); Shell (Shell Petroleum Co Ltd); 'Pyrex' (James A. Jobling & Co Ltd), DESIGNER: Milner Gray; Tibor (Tibor Ltd), DESIGNER: Tibor Reich.

frame, will still establish an individual character.

Trademarks & Symbols cannot (as some users seem to think) make a house style in themselves, but they can play a very important part in one: especially if they are simpler and more adaptable than most of their kind.¹⁶ London Transport's crossed circle, for example, is recognisable whether it is used with or without wording on the cross-bar, and as to adaptability, the media in which it has been used range from pictorial posters⁹ to station signs and seat-covering materials in Underground trains. Bass's red and blue triangles, Shell's seashell, the Gas Council's Mr Therm, Bowaters' bow are all potentially or actually useful components of house styles, whereas a more elaborate trademark will often be unadaptable to varied surroundings, so that the designer ends up by applying it as a rubber stamp, reluctantly finding space for it in an out-of-the-way corner.

Lettering (in the sense of both typographical letter forms and hand lettering) is the most important single factor in house style. There is wording on most man-made things, from the woven label on a necktie to the cast iron bed of a machine tool and, most conspicuously, on stationery, advertising and packaging material.



The simplest, most adaptable trademarks and symbols are likely to fit well into a house style. London Transport's crossed circle is instantly recognised even when seen without wording (as above) or with unexpected wording (as at right). (This symbol may have evolved from the road wheel crossed by a bar used earlier by the London General Omnibus Co. Its exact origin is unknown and is at present being investigated by L T E).



The value of simplicity in a house mark is emphasised by this stencilled version of the Penguin mark on an export packing case.

Lettering would therefore be important in house style because of its wide application if for no other reason. But it has also the advantage that it can be combined with any of the other factors already noted.

If a firm is so short sighted as to be content that distinctiveness should begin and end with the letters of its own name, the course to be taken is simple: to have that name drawn in an individual style – as Victorian as the script used by Boots, as tortured as that used by John Collier – and to use it everywhere, without regard to the style of any other lettering which accompanies it. But the result is not a house style.

It is important that the name, a frequently recurring element, shall be in lettering which is quickly recognised, but it should be distinctive, not merely unusual; moreover, it should not be considered as a thing apart for it will appear with other words before or after it.

Many advertisers print their names in a hand lettered version which has been designed for their exclusive use and cannot be exactly duplicated by anyone else; but there are many others who choose a distinctive type-face and use it so regularly that they and it become linked together in the public mind, though they have no exclusive right to the type-face in question: Blado Italic for Hiduminium for example. A few firms have compromised between these two courses by

having type-faces cut for their exclusive use: notably Times Roman for 'The Times' and Cyclone for BOAC.¹⁴ (Both faces have subsequently been made available to other users.)

Another compromise, which is more generally applicable, is to use for one's brand name an *adaptation* of a type-face. For various reasons it is sometimes desirable to adapt, however good aesthetically the chosen face may be: it may be that the type 'family' does not include, say, condensed or expanded versions, or a bold italic, and that these are required for flexibility in the house style. A well known example is provided by Sainsburys, which some years ago standardised Albertus¹⁵,¹⁶ and has since supplemented the weights in which this type-face is available by shaded, condensed, and extra bold lettering designed by its own design consultant, but based on the original type design by Berthold Wolpe.

It may be, again, that adaptation is required to modify slightly the weight of a type design, or the space which it occupies: thus Brown, Muff's version of Perpetua Italic (lettered by W. Musgrave-Wood) is slightly narrower than Perpetua Italic itself. A modification which has practical advantages, in relation to the process of reproduction used, may be indistinguishable from the original except on close inspection: most

B.O.A.C.

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GOOD CARE

OF YOU

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EAST AFRICA - SOUTH AFRICA
PACIFIC - INDIA - Ceylon
AUSTRALIA - NEW ZEALAND
AND EAST ASIA - JAPAN

FLY - B.O.A.C

BRITISH OVERSEAS AIRWAYS CORPORATION IN ASSOCIATION WITH QANTAS AIRWAYS
AIRWAYS LIMITED, SOUTH AFRICAN AIRWAYS AND TANGANYIKA AIRWAYS LIMITED



The Cyclone type face, designed and produced for the Fanfare Press under the supervision of Ernest Ingham, is used on BOAC's aircraft, vehicles and buildings, as well as in advertising and display material. Its use is necessarily limited because it has no Roman or

upright version, and no lower-case. Today it is seldom employed for anything more than the corporation's name or initials – perhaps as a reaction from its more extensive use a few years ago, above, left. The BOAC symbol was designed by Theyre Lee-Elliott.

House style: why is it important?

'Signatures of industry' as seen in recent press advertising: a few of which are clearly calligraphic in origin and all good of their kind . . .

Romary's
Aristoc Dolcis

. . . and others equally successful which are typographic. Some of these examples follow type-designs exactly, others modify them for technical or aesthetic reasons, or to be 'different'.

MEREDEW
furniture

fly BEA

Harris Hiduminium

BOVIS

D. H. EVANS

FIBREGLASS

Simpson
ECCADILLY

Brown, Muff's
of Bradford

murphy

Aquascutum

A new range of business stationery for Spicers Ltd. Hand drawn lettering closely based on Perpetua Titling capitals is a characteristic of Spicers' house style. DESIGNER: Edward Price.

people, seeing Spicers' stationery, would identify the lettering on it as Perpetua Titling capitals, but in fact, "many experiments were undertaken to determine a suitable letter form for the name plate, and ultimately the letters were hand drawn with close reference to 10 inch tracings of patterns for Perpetua Titling supplied by the Monotype Corporation Ltd. In relation to the equivalent size of the type, the thick strokes have been made fractionally thinner, and the thin strokes fractionally thicker, which in conjunction with a slight thickening of the serifs has ensured against the danger of filling-in during long runs"*.

Whether a name is hand lettered or typographical, it is still essential to a successful house style that the appearance of the accompanying wording shall not just happen but be planned. It may be similar to the name style or in contrast with it: Mac Fisheries often uses the Cartoon Bold type-face because it has something of the informal character of the 'Mac Fish' brush script drawn for the firm by Hans Schlegel.

Laing uses a variety of type-faces in press advertising

* 'The British Printer' March 1956.

SPICERS

PAPER MAKERS • PAPER MERCHANTS • MANUFACTURING STATIONERS
SPICERS LTD. 11 NEW BRIDGE STREET LONDON ECH Telephone PLANT 50991 4211 Telegrams SPICERS LTD LONDON
HEAD OFFICE

REQUEST FOR QUOTATION

From SPICERS ADVERTISING DEPARTMENT, 11 NEW BRIDGE STREET, LONDON ECH

To: _____ Date: _____

Please let us have by: _____

Quotation for:

JOB: _____ REFERENCE: _____

QUANTITY: _____

PROCESS: _____

SIZE: _____

PAGES: _____

PAPER: _____

COVER: _____

BINDING: _____

COLOR: _____

BLOCKS: _____

* TYPE: _____

COPY: _____

PRINTING: _____

SPICERS LTD

11 LOWER BRIDGE STREET, MANCHESTER 2 • TELEPHONE MANCHESTER 4211

I hope to have the pleasure of calling on you on or about _____ when the terms of your orders and enquiries will be explained - if not every occasion.

Yours faithfully

and printed matter but still maintains a marked house style because the material all comes from the same group of designers, and the faces, though not rigidly standardised, all have a more or less classical feeling.

Apart from the fact that type is a basic 'raw material' of letterpress printing, it is worth remembering in the present context that:

(a) printers by photo-lithography and by screen process are accustomed to using proofs of type-set matter as originals for reproduction by their own processes; (b) several modern techniques for producing metal nameplates and instruction plates, such as are widely used on both domestic and industrial equipment, are virtually printing processes, so that they too can use proofs of type as originals (chemical etching and tin-printing for example). The same comment applies even to such a specialised craft as the making of advertising devices in mirror glass, in which today a seriffed type-face can be reproduced in sizes down to about 6-point without destroying the character of the type design.

The honest advocate of house style must admit that occasionally a distinguished example is achieved with-

out deliberate effort. An organisation which has the enterprise to find good designers for all the media it employs, as well as the skill to brief them, a theme to inspire them, and money to pay them, may find that it has acquired a recognisable house style without consciously setting out to do so.

This happy state of affairs was seen in the Empire Marketing Board's advertising campaigns in the late 'twenties; in many ICI prestige advertisements and exhibition stands just after the last war; in the architecture, display design and typography of the 1951 South Bank exhibition. One catches glimpses of it in the products and publicity of Olivetti, the Orient Line, the Container Corporation of America; and - if we consider consistent style in one medium only - in the invitation cards designed by the Nicholson brothers for the Cotton Board Colour, Design and Style Centre, the press advertisements by C. R. Casson Ltd for Murphy Radio, and many of the BBC's talks booklets.

But it is given to few to achieve success without trying, and for most organisations the way to achieve a good house style is to strive for it.



Lettering on the product - in this instance, men's socks - in harmony with lettering on the transparent band and on the box: all planned by the same designer.

DESIGNER: Hans Schleger, for W. Raven & Co Ltd.

LEFT The Albertus type-face (designed by Berthold Wolpe for Monotype) is prominent in Sainsbury's house style. For greater variety, several adaptations of the basic letter forms have been introduced by the firm's design consultant, Leonard Beaumont, eg the shaded capitals seen on the vinegar label.

HOUSE STYLE

Who should have it?

This list shows some of the kinds of organisation for which a house style is important. Though by no means exhaustive, it is long enough to show that manufacturers and retailers are by no means the only candidates.

1 Government departments and semi-official bodies

While the layout section of HMSO has done much in recent years to raise standards of design in Government printing, and the Ministry of Works consistently uses good signposting on its properties, there is no Government department to which one can point as having a good house style in everything it produces.

2 Nationalised industries

Standards vary greatly – eg some area gas boards use good lettering consistently, others only by accident. None is outstanding.

3 Local authorities

The fact that hardly any of them shows a house style at present is no proof that local authorities cannot or should not.

4 Associations, clubs, etc

Any corporate body which has premises, printed matter, signs or uniforms needs a house style.

5 Service industries

Power, transport, banks, laundries, travel agents, etc, can design their presentation though they have no products to design.

6 Manufacturers of designed products

There is a need here for consistently good design in presentation to complement the good design of a product (or temporarily to distract attention from it, if it is in need of improvement).

7 Manufacturers of goods which cannot themselves be designed

Good presentation is valuable in supplying the visual interest which the product itself (a gallon of petrol, a pile of breakfast cereal, a course of patent medicine) inevitably lacks.

8 Retailers

A house style is especially important in (a) multiple shops, where it helps to bridge the gaps between branches; (b) department stores, where it helps to give unity to the merchandise as a whole.

9 Occasions

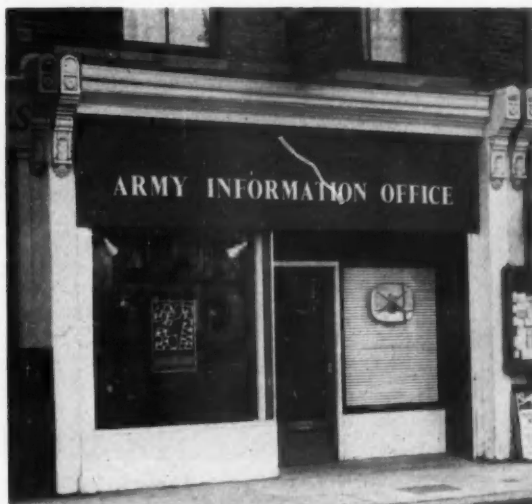
Cutting across all these categories, there are *occasions* which demand house style. An association's congress, a firm's opening of new premises, a line's launching of a new ship, a trade exhibition – these and many other events call for invitation cards, programmes, admission tickets, place cards, signposting, etc.

Sadler's Wells Theatre Ballet

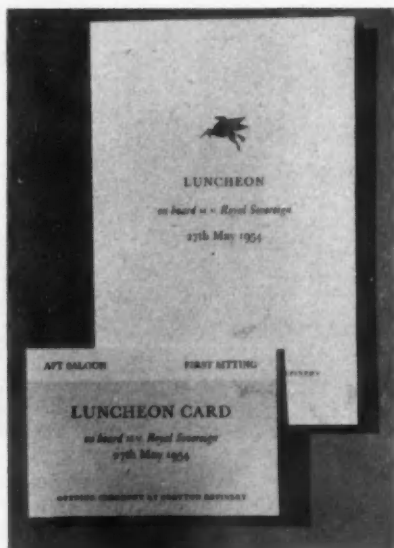


Designed by A. G. Daulby. Published by the Sadler's Wells Foundation.

Some successful house styles and the starting points for others.
ABOVE: Associations – booklet cover published by the Sadler's Wells Foundation (designer A. G. Daulby). **ABOVE RIGHT:** Manufacturers of designed products – furniture labels for Race Furniture Ltd (designer Ernest Race) and E. Gomme Ltd (designers J. Walter Thompson Co Ltd). **RIGHT:** Government departments – Army information office (architect John Vaughan, consulting designer Peter Ray). **BELOW RIGHT:** Occasions – luncheon card and menu for the opening ceremony of Coryton Refinery (designer London Typographical Designers Ltd for Vacuum Oil Co Ltd, now Mobil Oil Co Ltd). **BELOW:** Service industries – the present stage in the house style of Advance Laundries which has been extended to the vans of several associated laundry companies.

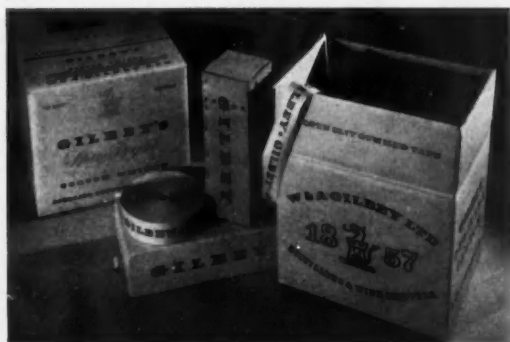


Design: Number 95





Labels

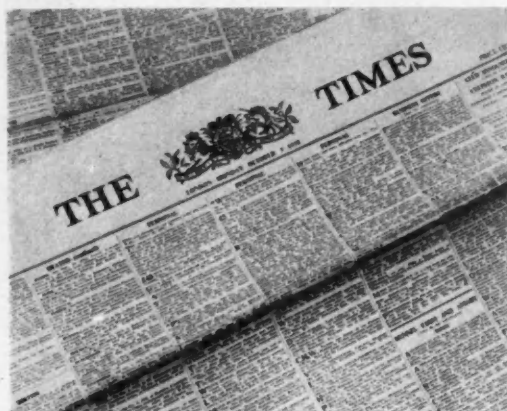


Package



Price list

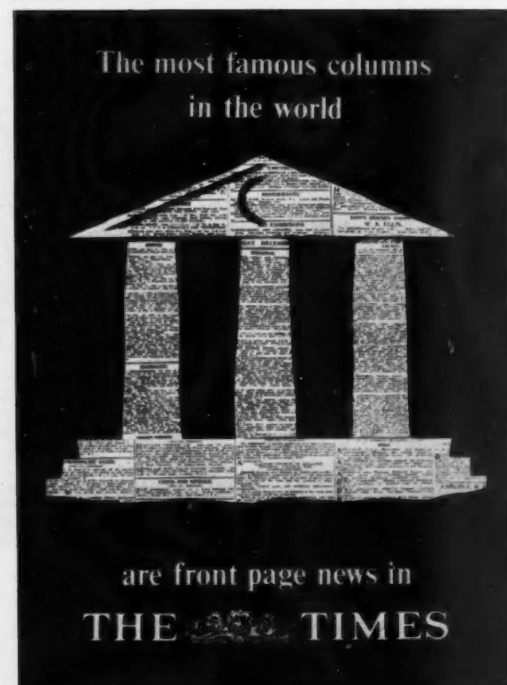
Product



Transport



Poster



HOUSE STYLE

Where should it be evident?

◀ A recognizable visual character running through diverse elements of a firm's business can be seen in these two examples.

W. & A. Gilbey Ltd has a unity which results from a similarity of general character rather than a repetition of particular characteristics. Designers: (wine labels) Milner Gray, (shipping packs) Kenneth Lambie, (price list cover) Alan Ball, all of Design Research Unit. In the varied forms of publicity used by 'The Times', as well as in the newspaper itself, the connecting link is provided by the Times family of type-faces and the related name block, designed in 1932 by Stanley Morison. The poster was designed by London Press Exchange Ltd.

This list shows that there are many details which can contribute to the effectiveness of a house style, but are often overlooked.

- 1 **Shopfronts, outdoor signs, flags, banners.**
- 2 **Showroom and shop interiors.**
- 3 **Signposting within buildings.**
- 4 **Exhibition stands, display material.**
- 5 **Overalls, uniforms, cap or lapel badges.**
- 6 **Cloth labels, printed or woven.**
- 7 **Nameplates** in metal or plastics, or transfers on products.
- 8 **Schemes of paintwork** for delivery vans, lorries, mobile showrooms and other vehicles.
- 9 **Packaging** (both for units and for bulk consignments) including bags, wrapping paper and tape as well as rigid containers.
- 10 **Business stationery:** letterheads, postcards, address labels, internal memorandum forms, invoices, statements, order forms, compliment slips, cheques, share certificates, postal franking.
- 11 **Publications:** instruction books, recipe books, house magazines, staff newspapers, recruitment and staff training publications, company histories, annual reports.
- 12 **Advertising matter:** press advertisements, catalogues, booklets, leaflets, posters, window bills, showcards, price tickets, calendars, invitation cards.
- 13 **Commercial films,** including those made for television.

HOUSE STYLE

What has been done?

So far in this issue the need for house style, and the various factors which contribute to its success, have been discussed from a general viewpoint. On the following pages we show how these general principles have applied in 10 particular cases – cases chosen to illustrate the use of house style in a wide cross section of industry and commerce.

case 1 association

The Zinc Development Association addresses itself in print to several distinct groups of people, notably users and prospective users of zinc; callers at its London headquarters (and the staff); its supporting members – zinc producers and fabricators.

The Times series, 1, 4, and extra bold sanserif type-faces, 3, 5, are used extensively, but with this diversity of readership it would have been unwise to overstrain the idea of family likeness, eg by “any such crude solution” (in the consultant typographer’s own phrase) as using a standard type-face for everything.

The ZDA has always aimed at distinction in print, and a recent move of offices has provided the occasion for extending this policy to interior design, 2. This kinship between architectural and typographical styles is due largely to the close personal interest in design of the association’s director – which no doubt explains, also, why the ZDA has a house style in typewritten as well as printed matter: an example to be followed widely.

DIRECTOR: *R. Lewis Stubbs*
TYPOGRAPHER: *Desmond Wyeth*
INTERIOR ARCHITECTS for ZDA
headquarters: *James Cubitt & Partners*

CURRENT PUBLICATIONS



JANUARY 1956

issued by the

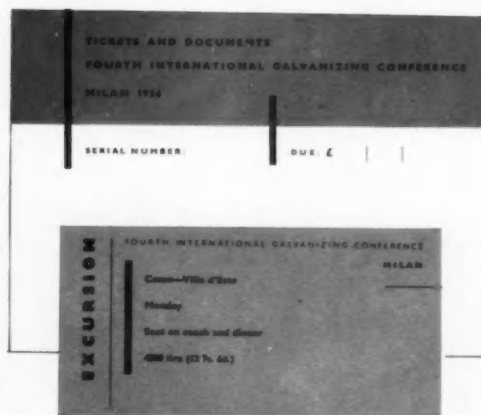
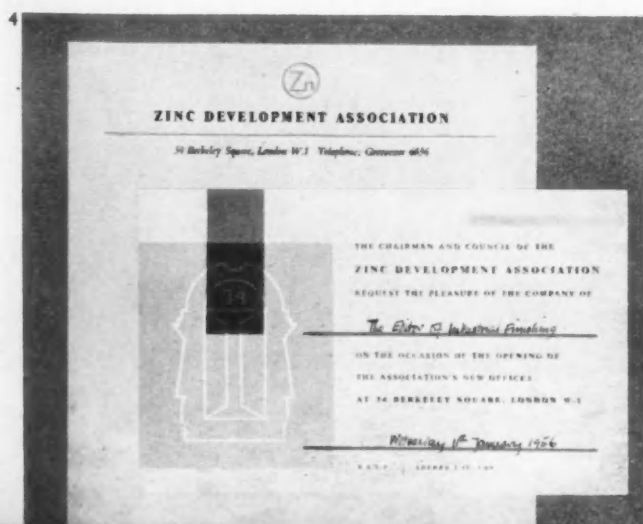
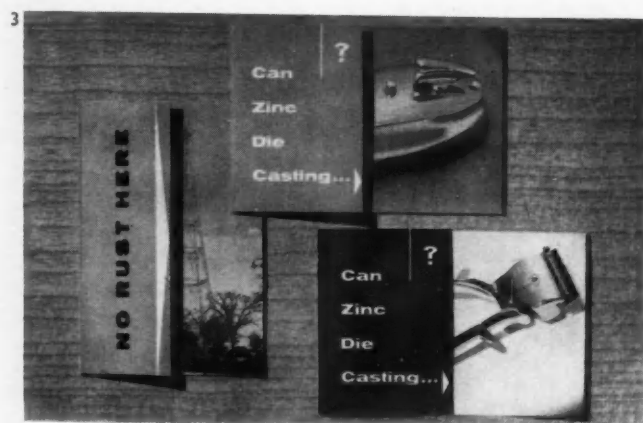
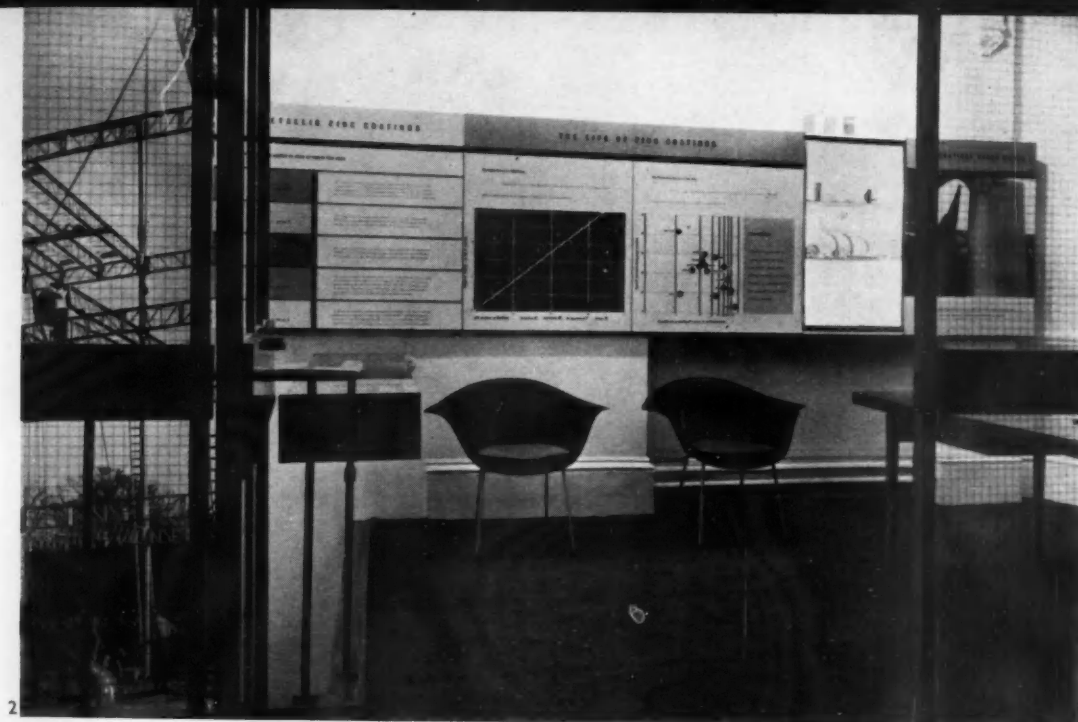
ZINC DEVELOPMENT ASSOCIATION

and its affiliated members

ZINC ALLOY DIE CASTERS ASSOCIATION

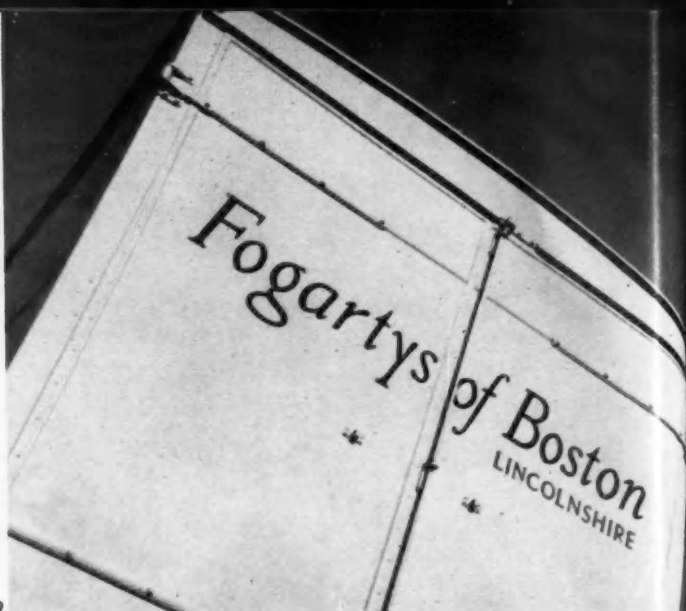
ZINC PIGMENT DEVELOPMENT ASSOCIATION

HOT DIP GALVANIZERS ASSOCIATION



case 2 pillow manufacturers

Fogartys of Boston, Lincolnshire, provides a case history which shows that house style is an asset to small and medium sized businesses as well as giant combines. This company, making 'Swan' pillows and other bedding products, has notably increased the effectiveness of its advertising over the last few years by maintaining a consistent house style in typography (and, to a lesser extent, in colours). The symbol, **1**, designed by London Typographical Designers for Fogartys' stationery, was one of the starting points for the house style since developed by other hands. In the last five years, motor vans, **2**, satin labels sewn into 'Swan' pillows and cushion pads, **3**, and packaging, **6, 7**, as well as 'straight' advertising matter, **4, 5**, have been brought into line. The family resemblance of Fogartys' various package designs has been achieved despite the use of an unusually wide range of materials which include paper bags and labels, printed polythene bags, **7**, and fibreboard boxes. Bembo italic is used, almost without modification, on them all. CONSULTANT DESIGNER: *Alec Davis* ADVERTISING AGENT since 1955: *The S. T. Garland Advertising Service Ltd*

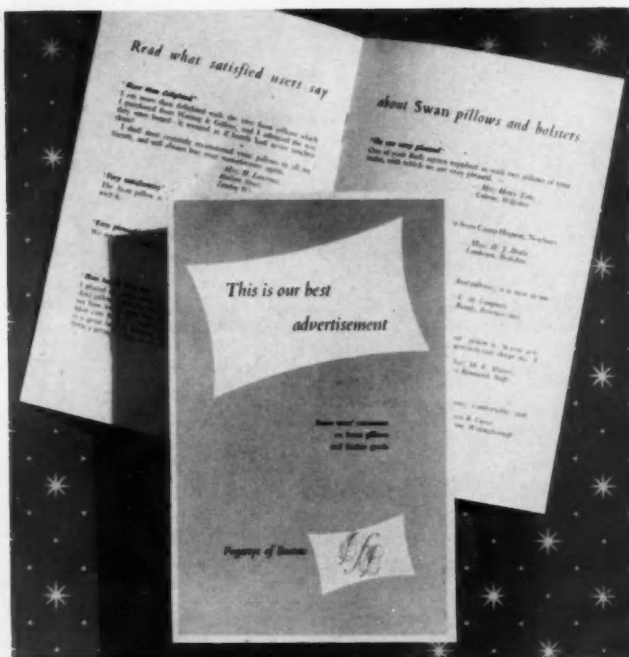


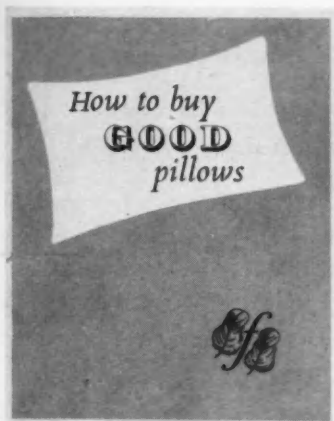
2

3



4





5



6

7



case 3 multiple shops



Mac Fisheries' appreciation of the value of a house style is long standing. In 1919, when the company was formed, Kruger Gray, the medallist and heraldic artist, was commissioned to design its house mark, **1**; blue was adopted as a house colour; decent Roman lettering appeared on some of its first shopfronts and vehicles (see page 50). The company has wisely accepted the fact that even a good house style can become old fashioned – and can become so discreet that it makes no impact. Since 1952, it has used a style that catches the mood of the day and is flexible enough to be applied to an unusually wide range of media, including waterproof tickets, **2**, wooden fish boxes, **3**, and gummed tape, as well as newspaper advertisements, **5**, posters, and direct mail advertising material. 'Mac Fish' is a newcomer

among advertising characters, whose pedigree can be summarised as: *father*, Hans Schleger: *godfather*, S. Sutherland Smith (Mac Fisheries' retail development manager). Even when 'Mac Fish' is absent the style is still there. The designer has ingeniously simplified the original house mark with varying degrees of simplification for different uses; and most wording is either in thick scripts or, for packaged goods, **4**, in stencil lettering. The scripts remind one of notices hastily chalked on a fishmonger's blackboard; their suggestion of urgency makes them an apt visual counterpart for the slogan 'Mac Fish – Fresh Fish'.

CONSULTANT DESIGNER: *Hans Schleger*
ADVERTISING AGENT: *Mather & Crowther Ltd*

2



3





4

5

Mac
Fish-
fresh
Fish

BUY IT FROM **MAC FISHERIES**

6



case 4 printing school exercise

NOEL CARRINGTON

The London School of Printing and Graphic Arts has presented here a different type of case study from the others in this series – not a real house style but a realistic exercise in the creation of a house style for the Plastic Paint Co Ltd, an imaginary firm which makes and sells an imaginary product under the tradename 'Plast'. The eight-page section, designed and printed for DESIGN by students of the school, shows how the house style has been carried through from the symbol to advertisements, package designs, stationery, publications and so on. This exercise, and its significance to the work of the school and to design training in the printing industry generally, are discussed in this special article.

IN TRAINING DESIGNERS for the majority of mass production industries we are up against the difficulty that it is not possible to reproduce in a school the conditions of a factory which tend to become more and more specialised. In printing fortunately this is not altogether so. The sheet of paper which forms the basis of nearly all printing is the same for the giant works or for the small school. The ink is the same. The machines, if varying in size and complexity, are of the same kind. What the print designer is required to do can be as well understood in the art-technical school as in commerce. The great difference has been that the press and urgency which underlies most printing is absent from a school. Overriding consideration of time seems an element that can be learnt only on the job. The other great drawback to school training has been the unnatural divorce which has long separated the graphic artist from the technical student; and this certainly has prevented many artists from being of immediate use to a trade which really needs far more original talent than it normally recruits. It is the old story of restrictive practices, which have no relation to actual conditions today, but which seem hard to circumvent.

Realistic training

At the London School of Printing and Graphic Arts the obstacles have to a considerable extent been overcome and students of the design department under the charge of William Stobbs can hardly complain that they are left in ignorance of the technicalities of practical printing. They still may not engage in plate and block making, machine minding etc, carried out in other departments of the school, but they receive instruction from experts in the various processes of graphic reproduction and see the operations, and all of them handle type during part of their course. If the work they design is not right for reproduction, it comes back from the technical departments for correction, so that their designs are not ideal exercises in a vacuum, but well tested in practice. Naturally the understanding would be accelerated and more complete if the school were not divided in half, with the whole City of London and the river Thames in between, but one day it is hoped that they will be brought together in a new magnificent building. Meanwhile one can state that we have travelled already a

Note: Captions for symbols on page I should be reversed. Designer of page III is John Brooks and not George Cayford.

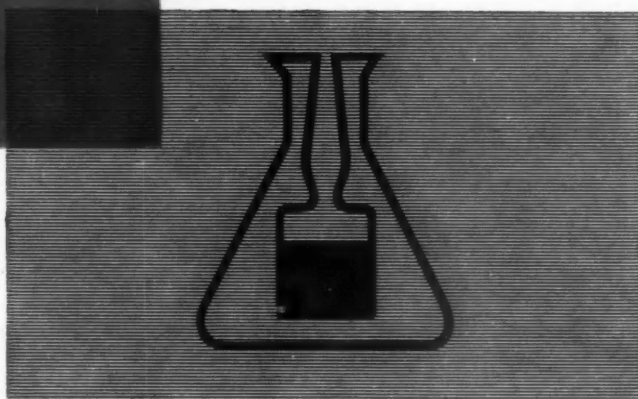
Plast is sold for Trade and domestic use
and two symbols were required.

1 Trade symbol designed by Ronald Shew

2 Domestic symbol designed by John Brooks



1



2

PLAST

Selections of work designed and printed at the London School of Printing and Graphic Arts have appeared recently in the 'Penrose Annual', 'Gebrauchsgraphik', and 'Form und Technik'. This is the first occasion, however, on which the work has been the solution of a set problem.

Examples of work published previously have shown a cross section of the current work-in-progress of the school, whereas in this insert, at the suggestion of the Editor of *DESIGN*, the students have produced the publicity, packaging, stationery, and booklet designs which would be required by the imaginary firm, Plastic Paint Co. Ltd. All the work shown is the result of a group of third year NDD students working together as a team, and it proved to be a more instructive and disciplinary exercise than was at first anticipated. It is a normal practice for third year design students to work out a complete advertising campaign individually, but working collectively, they came sharply into contact with those difficulties which they will constantly meet in later life, of incorporating elements designed by others as an integral part of their own work.

1



PLAST

child's play to apply



Attraction

The colours available
in this new plastic paint
are almost hypnotic in effect.
For those jobs which demand an arresting
colour scheme, you can't do better
than consult our range
of over twenty brilliant colours.

Plast Paint

London Office 150 Park Lane London W.1 Telephone Mayfair 9000-10

3 The domestic symbol has been humanized for this four-colour lithographic poster using Grotesque No. 8, one of the Company's standard type faces.
Designed by George Cayford
4 Magazine advertisement in four colours.
Designed by George Cayford

5, 6, and 7 Press advertisements to be printed
letterpress in black only.
Designed by George Cayford
8 and 9 Invoice employing the Company's trade symbol
and a business card.
Designed by Ronald Shew
10 Invitation card designed by Geoffrey Green

6



Protection

is one of the many qualities which are required.
This new plastic paint will not only safeguard the surface
against exposure to the elements,
but is also attractive in appearance.

Plast Paint

London Office: 100 Park Lane London W.1 Telephone: Mayfair 988-12

IV



Heat proof

One of the many outstanding qualities
of this new plastic paint is its resistance
to heat under a great variety of conditions.
Available in a range of more than twenty colours.

Plast Paint

London Office: 100 Park Lane London W.1 Telephone: Mayfair 988-12

5

7




Even underwater

In the most adverse conditions
this new plastic paint will give unusually good service
against rust and wear generally.

Plast Paint

London Office: 100 Park Lane London W.1 Telephone: Mayfair 988-12

<p>Plastic Paint Co Ltd</p> <p>London Office 180 Park Lane W.1 Tel. May 5988-18</p>		<p>Factory Address Billden Southwicks Tel. Billden 38</p> <p>Director Anthony Harding-Simpson OBE Frederick Hastings MBE G. A. Gifford-Smith</p>
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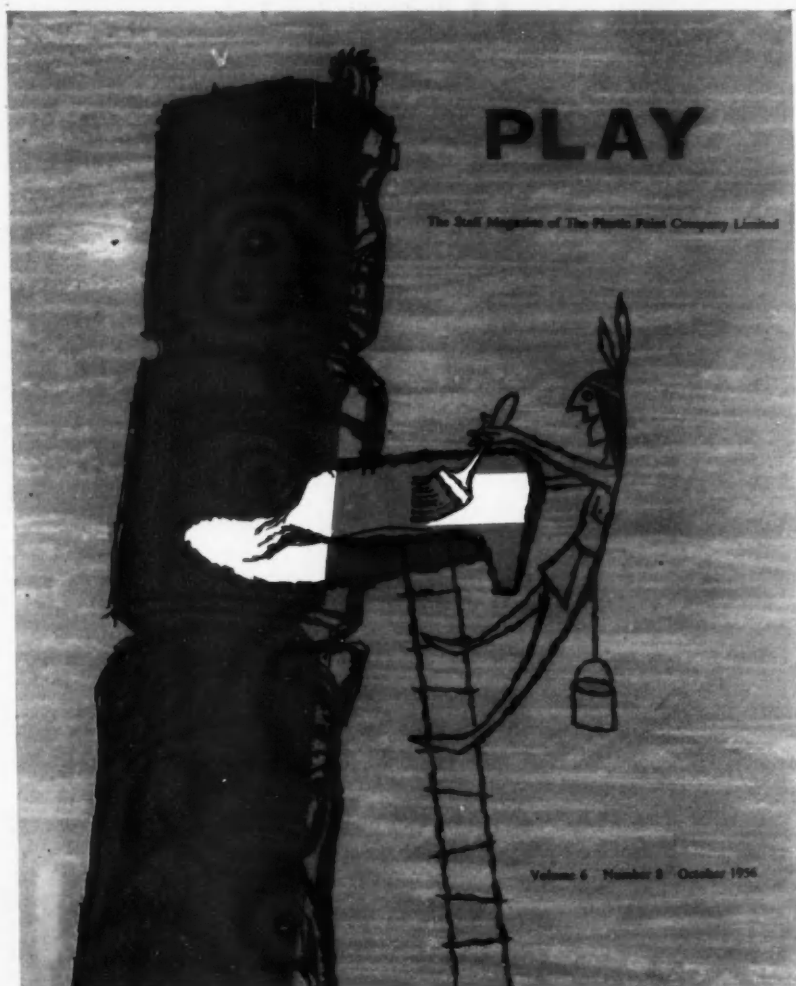
Plastic Paint Co Ltd

150 Park Lane W.1 Tel. May 9000-10

G A Goldsmith

10

11 Cover for the Company's house magazine *Play* printed here by lithography in four colours.
Designed by Anthony Eyre
12 Colour guide designed by Ronald Shew
13 and 14 Closed and open domestic guide showing the colours on the brush.
Designed by George Cayford
15 Household tin with label.
Designed by Peter Reading
16 Label for industrial tin using the trade symbol.
Designed by David Riley



11

12

PLAST Hard Gloss Paint

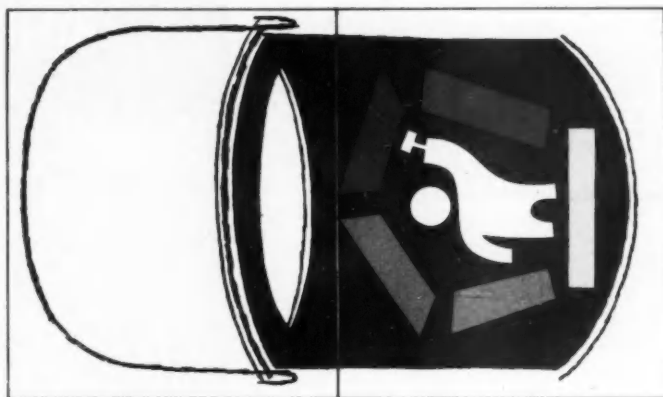
These coloured chips represent only a small range of shades made in the above materials. It should be noted that whilst every possible care is taken to ensure uniformity when matching, the shades shown are only an approximation and may change with age and the exclusion of light. We, therefore, cannot hold ourselves responsible for any variation of tone either in the chart or finished product.

PLAST Undercoatings

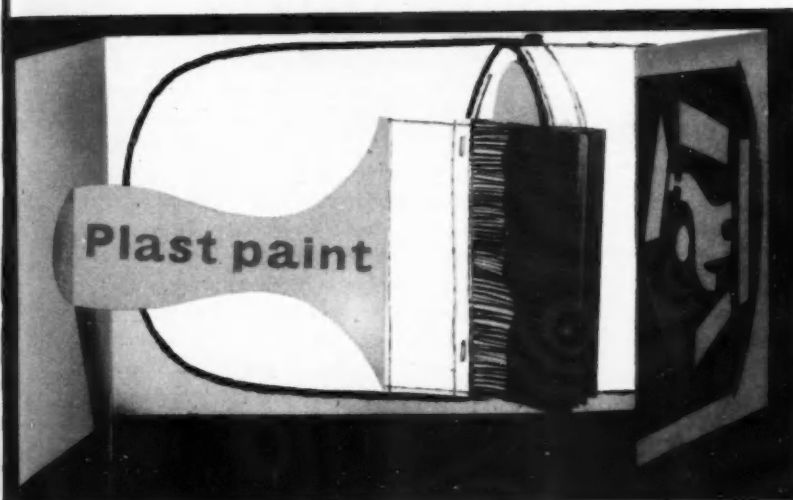
are especially compatible with the finishing coat, and unless they are used we cannot accept any responsibility for any flaw in the finished job

NUMBER	DESCRIPTION	PRICE
FR/10-22	Undercoat (matt)	6s. 9d.
FR/30-40	Undercoat (matt)	8s.
FR/50-60	Finish (gloss)	10s.
FR/70-80	Finish (gloss)	10s.
FR/90-100	Finish (gloss)	10s.
FR/101	Finish (gloss)	12s.
FR/102	Finish (gloss)	12s.
FR/103	Finish (gloss)	10s.

1. For walls, ceilings and woodwork
2. Used by builders and decorators everywhere
3. Easy to apply
4. Always stays on



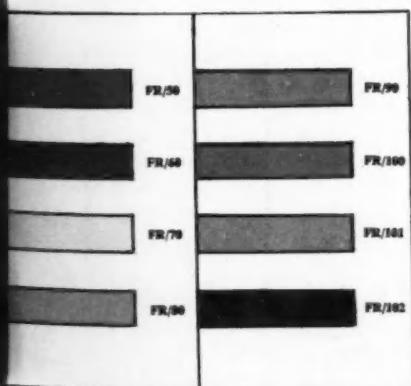
13



14



15



16



VII

17 Cover for the Company's annual report
to be printed letterpress.
Designed by Ivan Dodd

18 Typical page from the annual report.
Designed by Ivan Dodd

1956-7

17

18

Plastic Paint Company, Limited				BALANCE SHEET, 31st DECEMBER, 1956			
1955	£			1955	£		
Fixed Capital and Reserves				Fixed Assets			
<i>Issued Capital:</i>				<i>Non-current Assets (Rs):</i>			
750,000	Preferred 5% Stock	750,000		64 In Subsidiary Companies:			
750,000	5% Preference Shares	750,000		Waters Accounting Limited			
7,000,000	Consolidated Preference Stock and Consolidated Preference Shares	7,000,000		30,000 Ordinary Shares of £1 each, fully paid	15,000,000		
10,000,000	Ordinary Stock and Ordinary Shares	10,000,000		English Steel Corporation Limited	7,500,000		
636,000,000		641,000,000		6,000,000 1/4 Ordinary Shares of £1 each, fully paid	3,000,000		
	<i>Reserve:</i>			Pennsylvania Accounting Machine Limited	5,000,000		
750,000	£750,000 Preferred 5% Stock	750,000		1,000,000 Shares of 10/- each, fully paid	1,000,000		
750,000	£750,000 5% Preference Stock	750,000		Unsecured Loan Stock	5,000,000		
6,863,887	Consolidated Preference Stock (5%, Sec. of Income Tax up to Rs 10/- for £)	6,863,887		Stock	5,000,000		
5,513,654	£27,709,639 Ordinary Stock	27,709,639					
38,479,751							
	Assets available for dividend (See para. No. 1 of Directors' Report)						
	Investments						
303,372	4% First Mortgage Debenture Stock	400,200					
13,000,000	Investment Advertisements Reserve (See para. No. 30 of Directors' Report)	515,000					
	General Reserve	10,900,000					
2,419,659	(See para. No. 2 of Directors' Report)	1,617,204					
7,266,751	Profit and Loss Account	1,702,500					
55,732,153	Balance per Reconciliation Account						
686,379,686	Reserve on Reconciliation of English Steel Corporation Limited (See para. No. 3 of Directors' Report)						
	Investment Stock (See para. No. 4 of First Mortgage Debenture Stock)						
	Loans						
	Loans Stock (See para. No. 5 of Unsecured Loan Stock, 1952-59)						
	Current Liabilities and Provisions						
30,000	Creditors and Amounts Payable	55,370					
600,000	Amounts owing to Subsidiary Companies	612,500					
310,000	Provisions for Taxation	1,000,700					
	Provisions for Pension	10,000					
	Fixed Overheads, due before 31st Dec. for the year ended 31st December, 1955	100,000					
	Preference Dividends payable on 31st March, 1956	100,000					
	Provision (included at the rate of 4% on the Ordinary Stock)	500,000					
		1,200,070					
631,379,686		640,000,000					
640,000,000		640,000,000					
640,000,000		640,000,000					

Case 4 printing school exercise

continued from p 36

long way from the days when a typographical student spent a term setting a title page for Milton's 'Paradise Lost' and engraved a frontispiece to face it.

Purposes of print

Perhaps some schools have gone to the opposite extreme and encourage no printing exercise which is not in what is considered a fashionable vein of typography. Printing cannot be wholly immune from fashion – indeed it never has been since its inception – but the tendency should be kept in check by teachers who have the future of the craft at heart. There are basic principles in printing which derive from the very nature of the craft, namely that it is a medium for conveying ideas from one person to others. Therefore intelligibility is always the first consideration, even impersonality, as should also be demanded of a news reader in broadcasting, not originality of presentation and certainly not eccentricity, except in certain forms of publicity. Thus in the school exercise here illustrated I should criticise the throwing of type on its side in examples 9 and 17, and small size of type on a large white space in 9 and 10. I am allowing for the unfortunate reduction in the size of work from which several examples suffer for the purpose of illustration here.

Artists at the student stage are naturally imitative and a teacher with a strong personal style will hardly be able to avoid influencing his pupils in small as well as in larger matters. The impulse to draw the human figure, for instance, in the style of one or two leading commercial practitioners is very strong, but it should be discouraged at schools if only because the style will certainly be obsolete and dated by the time the students graduate into the hard and competitive world of affairs. There they will be seriously handicapped if they cannot quickly drop what they have been at such pains to acquire and if they have nothing of their own to replace it. Creative artists should have a natural mode of expression and that is the style for them to develop. The rest will find that straight draughtsmanship is as good a card as any in the pack. Just now there is a cult

of infantilism in drawing, (two pleasant enough examples in 3 and 4) but it is unlikely to persist for more than a year or two.

I am pleased to see that on part of this exercise for the enterprising but imaginary firm of Plast the team of five students has tackled letterheading and balance sheet. This is a kind of jobbing work which forms the bread and butter of the printing trade and is normally not designed at all. The common practice is to follow the last invoice form or report, adding and subtracting when necessary. For this reason a good letterheading is still a rarity, especially in the Provinces, and balance sheets are curiously unintelligible even if they have nothing to hide. All this class of work requires skill and concentration. How rare is the talent that can achieve such a masterpiece of clarity as the Michelin 'Guides'.

Printers need designers

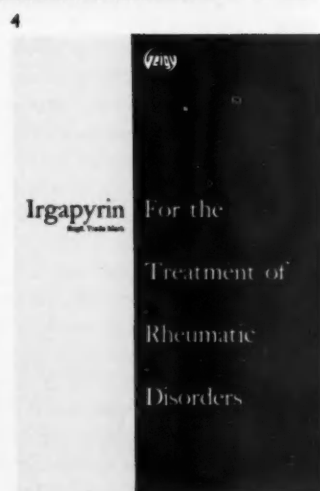
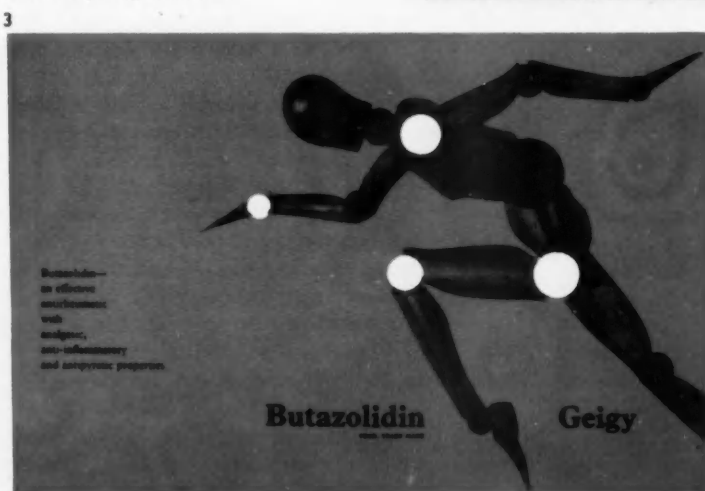
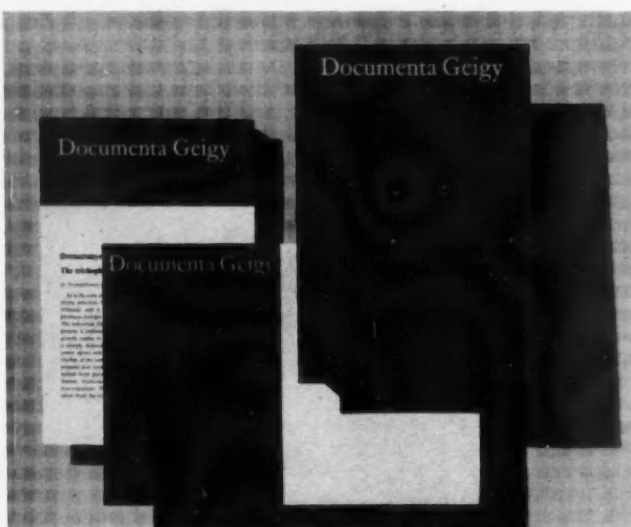
The design of trade marks is notoriously difficult and the two solutions offered are ingenious. The little man with the brush is excellent when not overshadowed by the pentagon of paint slabs. The brush in the bottle is perhaps too ingenious. If you do not take in quickly enough that it is a brush, you might suppose two kangaroos surprised in a bath. Such criticisms are, perhaps, a little trivial. The important thing is that here we have a school where the training is being related directly to the design problems of the industry it serves. It is important to note that the scheme was produced by a small *team*, because nearly all such work in the printing world is inevitably done by groups in collaboration. I shall hope to hear that more and more of these students are being drawn into the printing business, where they are badly needed, and that they will not all be secured by advertising firms which have talent enough already. In the meantime I congratulate Mr Stobbs and his staff for carrying the exercise, in which design, printing, plate and block-making were all carried out at the school, to a successful conclusion, especially when *not* working against time.

NOEL CARRINGTON

case 5 pharmaceutical manufacturers

Geigy Pharmaceutical Company's house style stems from the pooling of ideas from the Swiss Geigy company's studios in Basle, the British company's advertising agents in London, and its publicity manager in Manchester. This style has developed over the last three years for all printed material; Geigy's vehicles also will be brought into line, and the nameboards in its new premises may be. Geigy uses several kinds of print. There are basic descriptive leaflets for all products, in which the front cover layout and the type-face, Caslon, are standard, though the colours are changed: the leaflet 4 is typical. Caslon appears also in 'Documenta Geigy', 1, which similarly uses large areas of solid colour (repeated on the postal envelope). Beyond this, there is no standardisation; but Geigy 'handwriting' is recognisable in such forceful printed matter as 3, and in packaging also, 2.

PUBLICITY MANAGER: *R. S. Newton*
ADVERTISING AGENT: *General Advertising Co of London Ltd*



case 6 department stores

Bentalls



1

Bentalls of Kingston-on-Thames, Ealing and Worthing have tackled boldly and successfully the big stores' special problem of giving some degree of unity to departments selling things as diverse as grocery and costume jewellery. Two features now common to all are the use of the Albertus type-face (in upper and lower-case and in various weights) and a frame which looks three dimensional in print, and is three dimensional when used in signs, indoors, or outdoors, 2. Perhaps less obvious are the many variations which the design of this frame makes possible: diagonal division into two colours as in 3, superimposing a pattern as in 6, modifying its width to suit a given context (compare 1 and 4). It helps to tidy up that advertisement designer's bugbear, the newspaper advertisement in which a large number of assorted items have to be illustrated, described, and priced, 8. Bentalls sells an unusually large range of 'own name' or 'private brand' merchandise, and this has given the designer an opportunity to extend his

2

3

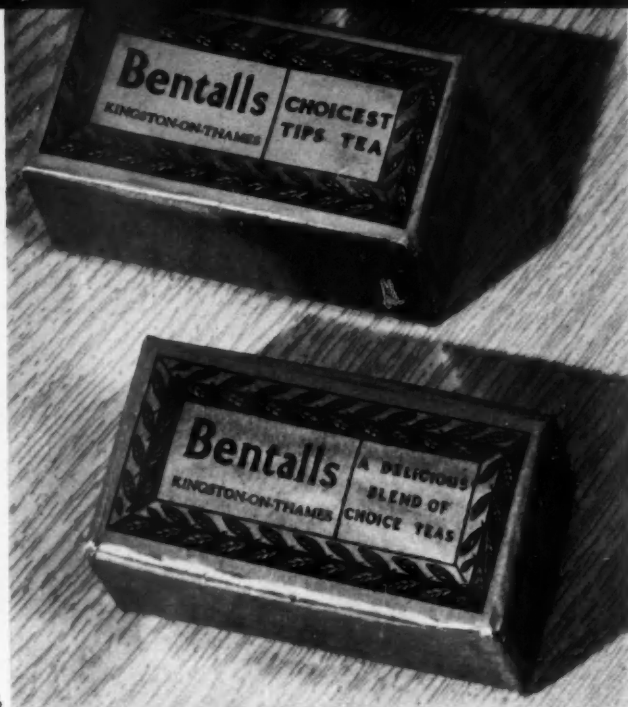


4

DATE	EALING BROADWAY - W 3 Bentalls
ASSISTANT	
DEPARTMENT	
DOCKET NUMBER	

continued

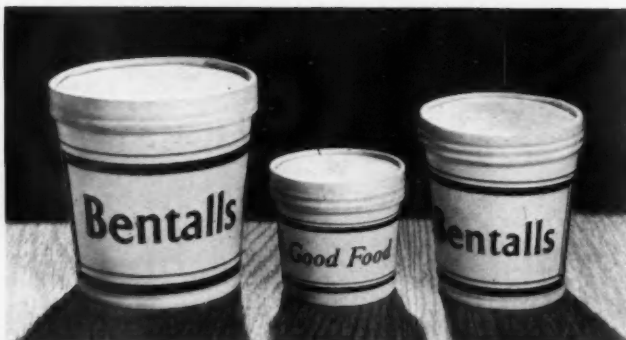
CONSULTANT DESIGNER: *Peter Ray*
(*Border decoration in 6 by Jill Oakley*).



5



7



8



case 7 building contractor



John Laing & Son's house style is not meant for customers only; it is as recognisable – and as good – in print for employees, 2, as in print for the public. “In an industry which more than ever before depends on mechanisation it is important to remember also how much its healthy development depends . . . on the spirit of its people”; these words of J. W. Laing, chairman, are echoed in the good design of staff training publications, programmes for works outings, internal forms.

The use of a limited number of, broadly, classical type-faces gives a family resemblance to them and to publicity matter; in some contexts, where immediate impact is required, the name LAING is in bold sans-serif capitals in contrast with the quieter typographical style of its surroundings, 3. This in turn forms a link between Laing's print and the enamelled signs on its building sites, 1, plant and transport, which have been consistent in colour and style since pre-war days.

CONSULTANT DESIGNERS since 1946:
London Typographical Designers Ltd.

PUBLIC RELATIONS OFFICER:

K. G. Jerrard

COUNTING THE COST

WHEN YOU CONSIDER A TENDER do you know what the job will really cost? Will the work be finished on time? How much will the delay cost your Company if your new works goes into production six months late? Will there be heavy maintenance costs and production hold ups after completion of the work? Plainly, the lowest tender is very often not the cheapest; reliability, efficiency and quality have, in the long run, a value to be taken into account.

The time to evaluate these questions is before the contract is placed. A tender's worth is not shown by price alone. What is behind it in reputation, in experience and skill, in plant capacity? Pre-planning, method study, targeting, the right use of heavy plant and small tools, all these have an important part in the scientific approach to the problem of construction.

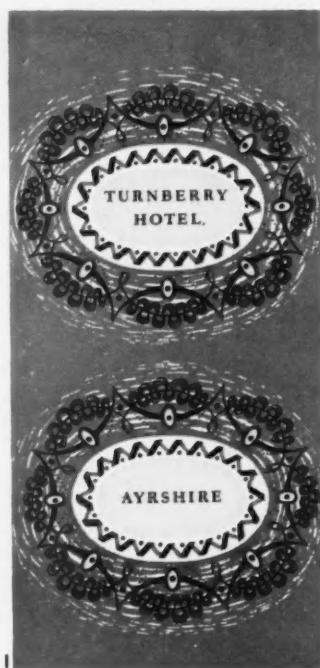
John Laing and Son Limited are always pleased to be called in during the initial stages of design, when experience and advice can often effect the greatest saving in time and money. In this way they can bring their full capacity to bear on a job right from the start. Behind their tender is a reputation valued far higher than the price of any contract—a reputation which the Company intends to maintain by giving complete satisfaction, not only when the contract is signed, not only on completion, but for the years to come.

JOHN LAING AND SON LIMITED
Building and Civil Engineering Contractors
Great Britain, Canada,
Union of South Africa, Rhodesia

LAING

case 8 nationalised hotels

British Transport Hotels, part of the Hotels and Catering Services of the British Transport Commission, has 36 hotels under its control. The B T C advertising department, under Christian Barman, acts virtually as a publicity agency for these hotels. Any attempt to create a house style to embrace them all is a slow and laborious task – yet it is being done consistently and well. It is difficult to pinpoint the elements of this house style, but the imaginative use of type ornaments in some instances and the lightness of touch everywhere are noticeable characteristics. The consistency of style would seem to be the result of intelligent briefing; the choice of a limited number of artists – e.g. A. R. Hundleby, 1, 4; and the use of a few design-minded printers.



4



3



case 9 photographic manufacturers

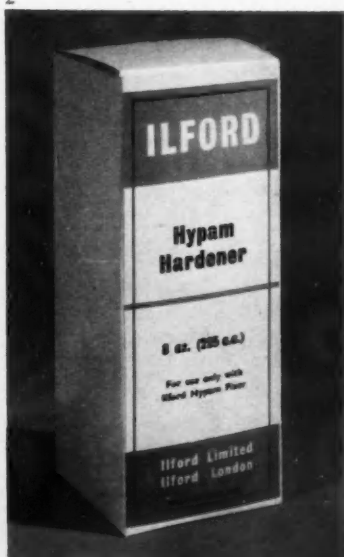
Ilford's house style dates from the early post-war years, when the former 'Selo' films were first marketed under the name of 'Ilford'. At that time, Milner Gray was called in to design the necessary new cartons, and the distinctive character which he gave them, 1, 3, has since been echoed in the design of other Ilford packaging material, 2, plus stationery, 5, textbooks, booklets, 7, posters, van painting, shopfronts, 6, nameplates, and even slot machines, 4. Vivid colours combine successfully with austere letter forms.

Some Ilford products are bought mainly by snap-happy amateurs, while

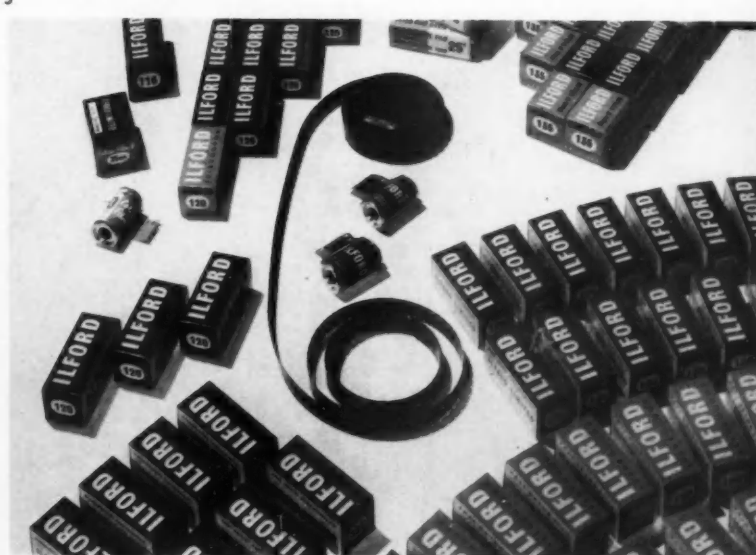
continued overleaf



2



3



continued

others are intended for more serious photographers and for such professionals as hospital or laboratory technicians or industrial research workers. The company could easily have made this diversity of appeal an excuse for having no house style (as some of the big electrical manufacturers, for example, have done). Instead, to its credit, Ilford has shown that a style can be subtly modified for different sections of the market and still remain recognisable.

Many of the current variations on the basic style have been produced in the advertising department of Ilford Ltd, under its manager, George Dorman. DESIGN CONSULTANT: Milner Gray of Design Research Unit

4



44

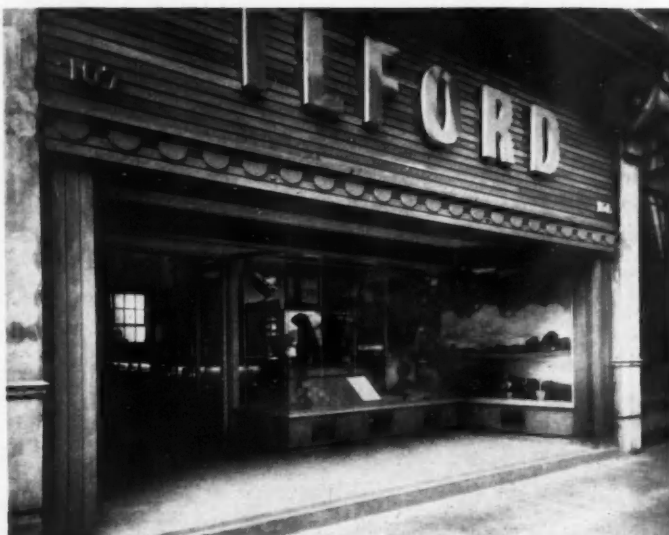
5

ILFORD LIMITED

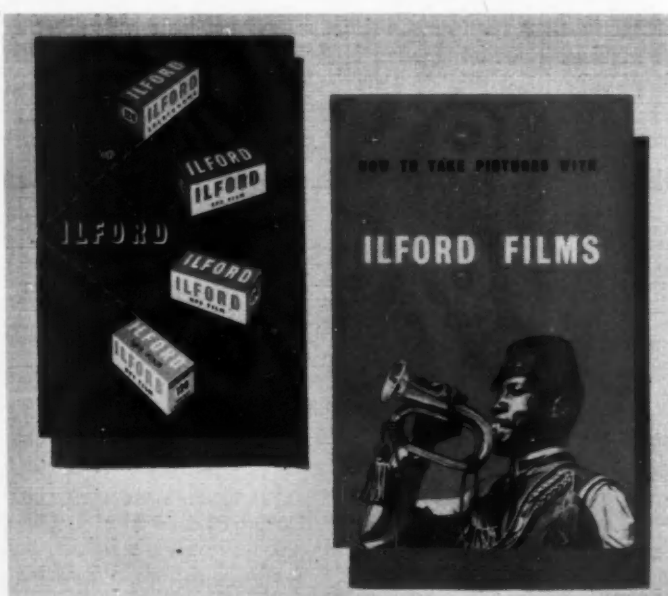
ILFORD · LONDON

Telephone ILFORD 3000 Telegrams PLATES ILFORD

6



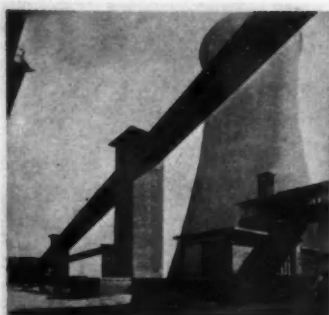
7



Design: Number 95

case 10 engineering manufacturers

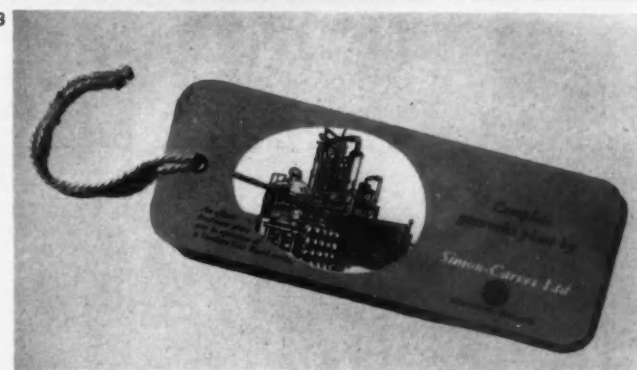
Simon Engineering Group leaflets use bold colours decoratively and at the same time functionally; their function being to distinguish between the publications for different groups of products. (These range from flour milling machinery to coal handling plant.) C. R. Hicks, of Henry Simon (Holdings) Ltd, has said: "We are not likely to try to compete with Solomon in all his glory, but we can try to include our promotion literature among the lilies of the engineering field." Colour diversifies: the use of Garamond bold italics for main display lines unifies Simon press advertising, 1, and print - specialised items such as the bookmark, 3, descriptive leaflets, 2, and reprints from the technical press. Perhaps that is as much as can be expected at present: one would like to see the development of some link between this distinctive typographical style and the lettering on product nameplates, stationery and premises. ADVERTISING MANAGER: C. R. Hicks ADVERTISING AGENT: Stowe & Bowden Ltd



DESIGNED
FOR EFFICIENT
HANDLING

Coal handling plant by
Simon-Carves Ltd

WOLVERHAMPTON, ENGLAND



Boots

John Collier

PAROZONE

STATE EXPRESS

Asprey

Rotaprint



HOUSE STYLE

What are its pitfalls and possibilities?

If the names in the trademarks, above, left, are famous it is not for devotion to the highest standards of lettering. Boots' trademark might be justified on the grounds of long usage but there is little excuse for bad lettering on a new sign such as that for John Collier. An example of change from a bad to a good letter form can be seen in Burton's new house style. Good lettering for the shopfronts of this widespread tailoring chain has two advantages: first, it ties up with the style of Burton's press advertising and showcards; second, you can read it — to say nothing of the obvious advantage to all those town centres in which a Burton shop is one of the architectural features.

The superior numerals in the text refer to a list of articles and books for further reading on house style printed on page 56.

A WEALTH OF ADVICE could be given to any organisation considering the adoption of a house style, but most of it can be compressed into two sentences: 'Make sure the style is a good one', and 'Do not overdo it'.

Since a house style uses certain visual characteristics on an extensive scale, it is important that those characteristics should be aesthetically good; they should be good also in their appropriateness to the organisation which adopts them. What is right for a steel maker — in colour, symbol, typography, scale — will not necessarily be right for a professional body, say, or for a chain of hat shops, though the underlying principles of house style apply to them all.

Flexibility

Not to overdo it is almost as important as to do it well. The purpose of a house style is to give an impression of unity, not to enforce uniformity. Visual similarity must not deteriorate into sameness. Maintaining the house style must never be an excuse for shutting out new ideas or for blindly adhering to a formula. "... Familiarity can evoke boredom as well as goodwill, [but] this risk can be reduced by such adaptations of the original design as will rouse a fresh interest and curiosity in the buyer" ²⁴

The shopfronts of chain stores have often been cited as an instance of monotony caused by the rigid maintenance of a house style (generally a bad one). But some of these stores are now aware of the folly of over-standardisation; not every Woolworth fascia is today a solid red background to gold letters; Boots has begun to practise a degree of flexibility, and to be articulate about its reasons for doing so. "Each shop must, clearly, conform to a recognisable basic pattern. Yet each must create no offence — indeed, if possible, it should be a worthy addition to its surroundings".*

Colour changes

The use of house colours to give similarity is mentioned on page 20; equally important, in current practice, is the use of colours for differentiation. 'Penguin' books provide a classic example, with their orange covers for fiction, green for thrillers, red for plays, etc; but books are *products*, and so are not strictly relevant. In publicity,

* From a policy booklet, 'Welcome to Boots', 1951.

House style: pitfalls and possibilities

examples can be found in the engineering industries and others in which one firm often makes a large range of products, subdivided into groups. In such a firm it is very useful (as well as pleasing to the eye) to adopt a different colour for the catalogues and advertising booklets devoted to each group; and in some instances it may be practicable to carry the same idea through to packaging and to product nameplates.

Ideally, the colours will be chosen by the designer creating the firm's house style; they must not be allowed to follow one another haphazardly, without any thought for how one will look beside another. The Simon Engineering Group uses colour in this functional way in its print (page 45), and Boulton & Paul Ltd has made a move in the same direction by adopting pink for its timber products booklets, yellow for those concerned with agricultural products, and green for horticultural (page 20).²⁰

This use of colour may be regarded as a special case of flexibility in house style. It is important that the designer's intentions are not frustrated by unintentional variations which, all too easily, creep in. Standard colours must be retained for reference, and printers, painters, decorators, signwriters must be aware of these standards – and keep to them.

Individuality

No organisation in its senses will deliberately adopt a house style that does not confer individuality upon it; yet this may happen unintentionally. A few years ago, standards of printed and public lettering generally were so low that to follow the classic Roman letter forms was in itself enough to achieve distinction. It is doubtful whether the same applies today. Perpetua and Bembo and Baskerville Roman capitals among type-faces, and Trajan column-inspired hand lettering, are no longer distinctive as were, say, the letters of similar inspiration which Eric Gill designed for W. H. Smith

about 1900 (page 50). Today, classic letter forms still appear on Smith's shops and bookstalls, on many builders' and contractors' lorries, and in the printed matter of more than a few well known advertisers – the advertisements of De Havilland aircraft, Heal's catalogues, Frears' biscuit packaging, Spicers' stationery, Pick's knitwear labelling, much Wedgwood publicity material,² the covers of magazines as diverse as 'Ideal Home' and 'The Times Literary Supplement'.

The fleeting and the lasting

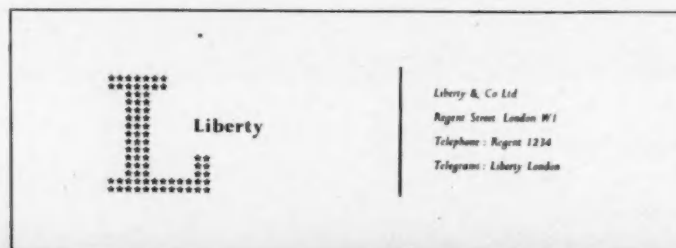
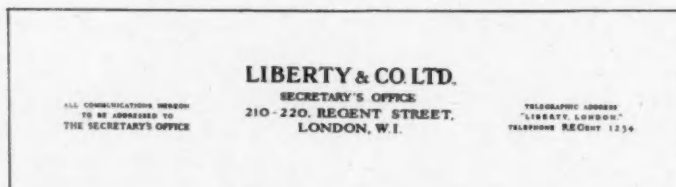
If an organisation uses an exceptionally wide range of media, it may be better to have two name styles instead of one, differentiating between the ephemera (press advertisements, leaflets, etc) which can afford to be in the fashion because they do not last long enough to fall out of fashion, and, on the other hand, more permanent things in which useful life may long outlast the mode of the moment; buildings, instruction manuals, company histories.

The second group provides today's best opportunities for the employment of the classic letter forms already referred to. It is noticeable, for example, that for printed matter Ryman's uses Playbill; Mac Fisheries, brush-script (pages 34–35); and Sainsbury's, Albertus, but all three firms use more strictly classical lettering on their shopfronts, preferring some sacrifice of individuality to the modishness which might involve changing their fascia lettering every two or three years.

The time to change

No house style, however good, will stay good for ever. Tastes change, in colours and shapes and typography; a commercial organisation, especially, cannot afford to ignore this fact. But it is sound business sense to realise that the time to change is not necessarily when the designer begins to be bored with the house style he has created, nor even when his client does. It is probably just beginning to sink into the public consciousness by this time; as a form of advertising, in other words, it is only beginning to be effective.

No house style will stay good for ever: Liberty's straightforward but unimaginative letter heading, above, has been replaced by the lower version, designed by W. S. Crawford Ltd.



HOUSE STYLE

What can we learn from the past?



On a grey November day in 1932, Eric Gill was photographed at King's Cross station alongside the Flying Scotsman. Its name board, painted by Gill, added sign-writing to the LNER policy of consistently using Gill Sans type face for printed matter.

SO LONG AS A MANUFACTURER was his own shopkeeper, meeting his customers face to face, his personality was the only house style he needed. But this uncomplicated state ended as soon as he began to sell his wares through other people's shops or through pedlars or by post. At this stage it became essential, if the maker of things was to maintain any link with the user of them, for his name to be written conspicuously on his labels or wrappers.

Until well on in the nineteenth century there were manufacturers in a modest way of business who could still find time literally to *write* their names on every packet of their products. Then, growing output, to meet the demands of an increasing population, made hand writing impracticable; but such phrases as 'none genuine without this signature' remained in favour, and the signature was reproduced as a printed facsimile (such as can still be seen on the packets of 'Woodbine' cigarettes, Parkinson's 'Doncaster' butterscotch, Gillette razor blades, and other old established products).

For those who stopped to read, a signature – whether real or in facsimile – was an integral part of a guarantee; even for those who did not read, it became a recognisable visual symbol: potentially, an element in house style.

Early trademarks

The second element was the pictorial symbol of a firm, exemplified in the early printers' marks. These date back almost to the invention of printing, and in France they have had legal protection since 1539. The book printer was, of course, a pioneer in the quantity production of standardised articles and it seems wholly logical that he should have been the pioneer in applying identical symbols to his wares.

The development of the same idea in other industries came later; in Great Britain, it was encouraged by trademark legislation during the nineteenth century, and especially by the Trade Marks Registration Act of 1875, which provided, for the first time, for trade marks to be registered with a central authority. The red triangle of Bass, which is still current, was the first trade mark to be thus registered.

Since 1875, businessmen in some thousands have been prepared to commission the design of unique symbols and lettering for their

House style: what can we learn from the past?

trading names; but no one could reasonably argue that the application of a trade mark alone constituted a house style: too often it is applied unimaginatively and almost automatically, so that it is as ineffective commercially as it is unattractive to the eye.

Special alphabets

Until recent years, few firms have thought of going a stage further towards the evolution of a true house style by commissioning expert letterers to create for them good *alphabets*, as distinct from name blocks or the fancy lettering of short slogans. A moment's reflection will show that a whole alphabet is necessary (and two alphabets, one of capitals and one of lower-case letters, are desirable) if the chosen style is to be applied generally and not restricted to, say, the company name and address.

In this country, W. H. Smith and Son Ltd was among the first firms – perhaps the very first – to realise this fact and to act upon it. Through the influence of C. H. St John Hornby, a director who was also an amateur printer of distinction and an original member of the Design and Industries Association, Eric Gill was commissioned, early in the present century, to design an alphabet of classic lettering for Smith's, which has since appeared on their shopfronts and delivery vehicles, and in a certain amount of their printed

matter. In his autobiography, Gill records that his first trip abroad was a visit to Paris, to paint the lettering on Smith's new shop in the Rue de Rivoli.

Only a few years later, another distinctive alphabet was commissioned by Tootal Broadhurst Lee Co Ltd (probably in 1911, from the Turbayne Taylor studio). It, too, went back to Roman inscriptional lettering for its inspiration; but if it was based on the Trajan column, it strayed rather a long way from base. Quite legitimately, since it was a display letter, it was given a degree of individual character, and this was done mainly by exaggerating the serifs. Tootal Roman has never been cut as a type-face, but it is still used as a standardised form of hand lettering; indeed, it is standardised far more precisely now than it was in its early days. To meet modern printing conditions, the strokes of the Tootal alphabet were thickened in 1948, thus modifying the design, but without changing its character.

The most widely quoted example of a great industrial concern's interest in consistent good lettering was still hidden in the future when Tootal's took its step forward: it was in 1916 that the London Underground Railways, through Frank Pick, introduced the famous Johnston Sanserif lettering, designed by Edward Johnston.

Johnston Sanserif was designed first for station nameboards, and only later became a printing type: it is still used for the London Transport Executive's signposting and for much of its stationery, though it is

House style – 1920 – evinced in the colour scheme, symbol and lettering on a Mac Fisheries lorry. The symbol was designed by the medallist Kruger Gray: a similar style of lettering has still been retained for architectural use, though replaced by a more consciously modern style on today's vans and advertising material for the same company, (see pages 34-5).



House style: what can we learn from the past?

educating a generation of letterers to use the Gill Sans alphabet on station signs, hand painted special train posters, etc, and to create bronze or enamel letters in the same design for a thousand outdoor uses. . . The first step was taken when Mr Eric Gill himself was commissioned to paint the name plate of the most famous of all crack trains, the Flying Scotsman.²⁴

Family resemblance in packaging

If pictorial trade marks and distinctive lettering were the ancestors of house style, its elder brother was undoubtedly the idea of family resemblance in packaging. Today it seems only reasonable that the related products of a firm should be sold in packages which have some recognisable characteristic in common; but in fact this logical state of affairs does not just happen – it has to be planned: the need for planning is most marked when different packaging materials, or different types of package, are obtained from a variety of sources. One of the first groups of products to have the benefit of family resemblance in its packaging was undoubtedly 'Californian Poppy' powders and perfumes, introduced by Atkinsons about the beginning of the present century. The packs included drums, boxes, and bottles, no doubt from several supply houses, but the style of labelling was common to all.

If there was any immediate rush to follow the example of such pioneers, no evidence of it has survived. Indeed, when the first 'professional' package designers came on the scene some thirty years later, one of their major opportunities was in the creation of family resemblance among ill-assorted packs of diverse design which the typical manufacturing company had acquired in the course of years.

As for extending the idea of unity into forms of presentation other than packaging, this was still almost unknown among British manufacturers, and a pipe-dream for designers, in the 'thirties. In August 1937, for example, the 'Advertising World' was asserting, as if the proposition were novel, that "package designs should have something in their style – whether it be lettering or colours or only general character – that links up with other advertising media used by the same firm".

In other words there should be a house style.

The idea is more widely accepted today, but not yet as widely as it ought to be: if it were, this special number of DESIGN would not be necessary.



Towards house style – c 1899. Although the original packages for 'Californian Poppy' included a drum, a glass bottle and two kinds of rigid box, the diverse materials were given a deliberate 'family resemblance' in the design and colours of their labelling.

Family resemblance in packaging 20 years ago: a range of packs for Cooper's dog medicines before and after redesign by Milner Gray in 1936.



for
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HOUSE STYLE

Where do we stand today?

The superior numerals in the text refer to a list of publications for further reading on house style printed on page 56

IN MOST INDUSTRIES today, a good and consistent house style is still the exception rather than the rule, even among large manufacturers and national advertisers. Perhaps one should say "*especially among large manufacturers and national advertisers*", for there are reasons why house style may be regarded as less valuable for them than for progressive small and medium sized businesses.

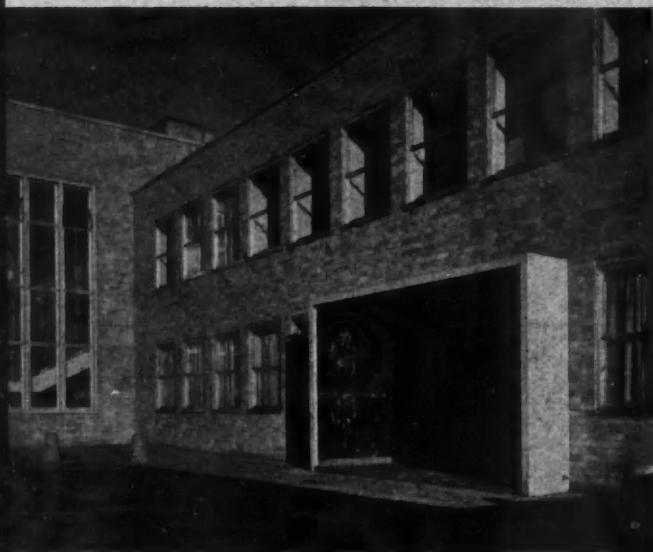
First, the very big advertiser can bludgeon the public into an awareness of his name by sheer weight of advertising, by repetition in the Press, on the hoardings, on films and ITV, on the packet, and on those coupons which drift so lightly through one's letter box.

Second, large companies with diversified activities may regard a style of presentation which is appropriate for one of their groups of products as inappropriate for another. There is a world of difference between the advertisements, showcards and packaging used by ICI's Paints Division (though family resemblance is strong within the division) and the corresponding items for ICI's Terylene.²² A sharp distinction in style is often made, also, by a manufacturer of two groups of products in different price ranges, such as 'Swan' and 'Blackbird' pens, and 'Prestige' and 'Skyline' kitchen ware. Consistency in presentation is avoided rather than sought in these cases, and what one may call 'department style' or 'product style' is evidently regarded as more important than an all-over house style.

Whether the same considerations as in advertising apply also in internal relations is an open question. Many firms with split personalities in the eyes of the public avoid the split (by having, for example, staff magazines that serve the whole company) in their dealings with their own employees.

It is dangerous to generalise about the types of industry which particularly *should* have good house styles, because some of the peaks and the troughs alike are in unexpected places. Paper, typewriters and office equipment are among the few products which inspire a reasonably good house style in several leading manufacturers. In those industries which are most closely affected by the movement towards better product design – furniture, pottery, radio, domestic equipment, etc – the makers of well designed goods often have well designed print and presentation, but not always. The sparseness of good house styles

House style: where do we stand today?

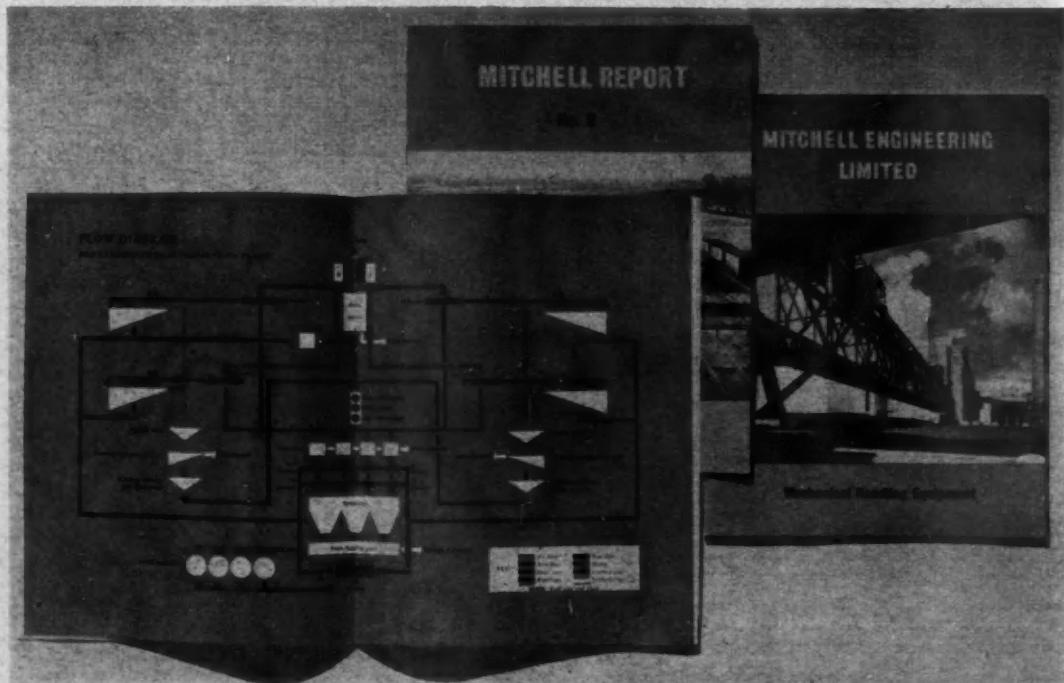


Contemporary architectural style, in a traditional English material (brick), characterises the new office block of Mitchell Engineering Ltd at Peterborough. Contemporary style of layout, in traditional English type-faces, characterises the reports and catalogues issued by the same company. A mural in the offices has a resemblance to a flow diagram in the report which is impressive even though it is fortuitous. But at present quite different styles of typography are found in



Mitchell Engineering stationery and press advertising. A notable house style, in place of distinguished separate items, could result from closer co-ordination.

ARCHITECT: Howard V. Lobb & Partners. Mural by Nicholas Vergette. 'Mitchell Report' and booklets designed by Newman Neame Ltd.



in two of the major groups of exporting industries - textiles and engineering - is disconcerting. They are not completely absent, it is true, but these are such large sections of industry that one looks for many more examples than can be found.

The more fashion conscious end of the textile industry tries to be fashionable in presentation but it usually fails to be distinguished: most of the domestic and industrial textile manufacturers fail to be either. To mention Whitehead, Sanderson, Tootal, Vantona, Osman, Daks, is to realise how many more names one ought to be able to quote from among their rivals as showing at least an experimental interest in house style.

In the engineering industries, on which so many hopes of national prosperity depend, there are again honourable exceptions - see pages 45 and 54, for example - but the typical idea of distinction in presentation seems to go no further than an 'unusual' name block, perhaps adapted long ago from a metal nameplate.

Despite a highly developed sense of public relations, the motor industry has little to teach the heavier branches of engineering in this matter. Rolls-Royce in recent years has acquired a style in press advertising which is right for the product; and Standard,¹⁹ Ford, and Bedford in many details of presentation are head

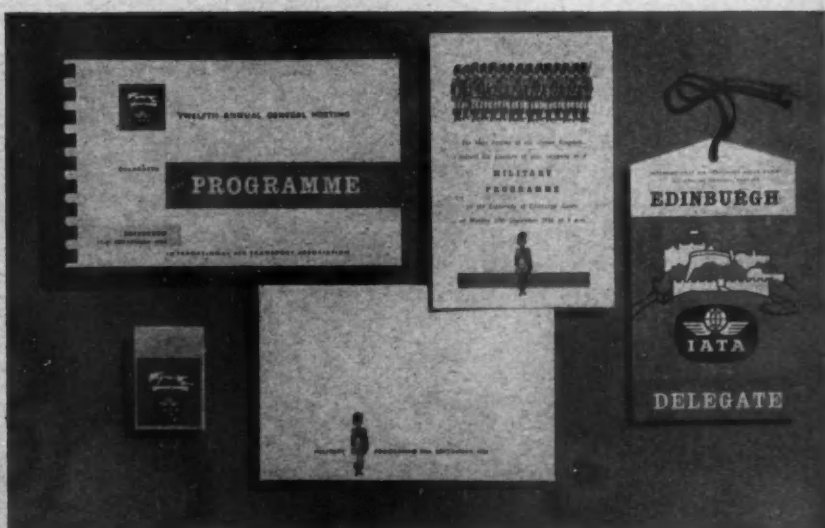
and shoulders above their competitors. But that does not lift them to great heights.

In view of the need to develop export business, it is a depressing fact that British manufacturers generally are less interested in house styles than British retailers. Apart from West End stores (Liberty's, Simpson's, Harvey Nichols, D. H. Evans), and many of the shops that specialise in contemporary furniture, an interest in house styles is evident among such diversified businesses as Austin Reed; Brown, Muff of Bradford; the International Stores; Lewis of Westminster, multiple tobacconists; Rymans, the London stationers; the Wallis dress shops; the Dolcis and Freeman Hardy & Willis shoe chains. A speaker at a retail management conference early this year* suggested that "It was very important that every store should try to build into its advertising a character easily recognised by its customers": in other words, a house style. Because most retailers, unlike most manufacturers, are visited on their own premises by their prospective customers, the appearance of the shop front, the style of display and the signposting of departments, as well as the show-cards and catalogues, must be thought of as 'advertising'. And a good house style is good advertising.

* A. O. Buckingham, managing director, Young and Rubicam Ltd, speaking at Eastbourne (reported in 'Advertiser's Weekly', March 23).

BEA was responsible for the organization of this year's annual general meeting of the International Air Transport Association (IATA), held recently in Edinburgh. The design of all display and printed matter was carried out under the direction of John Lunn, BEA's industrial designer (chief assistant Mary de Saulles, collaborating designer for typography and layout Harriet Morrison).

The manner in which the design of such diverse elements as the speakers' platform in the conference hall, left, programme, invitation cards, labels, below, and interior design generally, was co-ordinated to give a unity to both business and social events is a convincing demonstration of the need for a house style to run through all BEA's activities.



HOUSE STYLE

for further reading

The articles and publications listed on this page will be useful to those who wish to extend their reading on further aspects of house style. Superior numerals are used in the text of the preceding articles when reference to any of these publications is made. In addition there are many reference books on printing, typography and lettering which are of more specific interest to the practising designer or student. A comprehensive selection of these, which will serve as a practical guide to the subject, has been made by Peter Hatch, an editorial adviser on DESIGN and head of graphic design and production, ColD, who discusses them individually on page 67.

- 1 ADAMS, ANTHONY: 'An industry in print: Furniture', DESIGN January 1956
- 2 ADAMS, ANTHONY: 'An industry in print: Pottery', DESIGN March 1955
- ANONYMOUS:
 - 3 'Standardisation - by Sainsbury's', 'Shelf Appeal', November 1946
 - 4 'An Account of the LNER Type Standardization', 'The Monotype Recorder', Vol 32, No 4, Winter 1932
 - 5 'Experiment in multiple-shop layout' (Wallis), DESIGN November 1951
 - 6 'Design for Mitre Groceries' (by Design Research Unit), DESIGN December 1952
 - 7 'Distinctively Dolcis', DESIGN April 1952
 - 8 'A Talk with Mr. Stuart' (of Martin-Senour Paint Co), 'Industrial Design' USA, April 1954
 - 9 BARMAN, CHRISTIAN: 'London Transport Publicity', 'The Penrose Annual', Vol 42, 1940
 - 10 BATEY, CHARLES: 'British Transport Hotel Printing', 'The Penrose Annual', Vol 49, 1955
 - 11 BERESFORD-EVANS, J: 'What's in a Nameplate?', DESIGN October 1950
 - 12 DAVIS, ALEC: 'Printing Design and the Print User', DESIGN February 1950
 - 13 DAVIS, ALEC: 'Van Lettering as part of a consistent Design Policy' DESIGN July 1950
 - 14 DAVIS, ALEC: 'Typography and House Style in Industry', 'The Penrose Annual', Vol 46, 1952
 - 15 DESBROW, ROSETTA: 'New identity for diverse products' (BNT), DESIGN February 1956
 - 16 GOSSOP, R. P.: 'Emblems of Industry' (trade-marks, house-marks, badges, symbols), DESIGN April 1950
 - 17 HAVINDEN, ASHLEY: 'The Importance of "Company Handwriting"', 'The Penrose Annual', Vol 49, 1955
 - 18 KUSSIN, DR WERNER: 'The Face of the Firm: International Graphic Design Exhibition, Berlin 1954' (in German with English summary), 'Graphik', Stuttgart, No 8, 1954
 - 19 LANCASTER, MARIE-JAQUELINE: 'Design Leadership in Car Showrooms', DESIGN July 1953
 - 20 MATTHEWS, K. C.: 'A Colour-coded Campaign', 'Art and Industry', November 1954
 - 21 REILLY, PAUL: 'The return of the interior designer' (showrooms), DESIGN July 1951
 - 22 RHODES, RICHARD: 'Presenting a New Fibre', DESIGN June 1955
 - 23 WHITE, J. NOEL: 'A company's livery' (Pest Control of Cambridge), DESIGN December 1955
 - 24 WILLIAMS, SIR WILLIAM EMRYS: chapter on 'The Penguin Look' in 'The Penguin Story' (Penguin Books Ltd), July 1956

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NEWS

REPORTS

US 'designer diplomats'

About a year ago five industrial design firms in the United States were granted contracts by the US International Cooperation Administration to provide technical assistance to the crafts and small industries of such countries as Pakistan, Vietnam, Korea, Israel, Turkey, Greece and other under developed areas. Representatives from the design firms concerned met recently to discuss the results of their initial surveys. The moderator of this seminar, William N. Goldsmith, vice president elect of the American Society of Industrial Designers, and secretary-treasurer of Design Research Inc, one of the design firms involved in the scheme, said "Our aim has been to help craftsmen in under developed areas to help themselves - to work with them and teach them to improve the products of their own skills and techniques and to use their indigenous materials to better advantage.

"Oddly enough, all designers involved in these far-flung projects have returned with at least one common observation. In almost every country visited, it was found that local craftsmen are prone to underestimate the inherent values of their own

cultures and native materials as reflected in the products they design. Instead, they are turning out inadequate and inept imitations of products from United States, Germany, Great Britain and other highly technical nations.

"Our world neighbours must realize", he continued, "that there are two disadvantages to mass production techniques. In most cases products turned out by the millions have a look-alike sameness that quickly saturates a market. Then, too, high tooling costs for mass production prohibit much experimentation or change.

"The disadvantages of the mass production system could be turned to the advantage of the craft and small industry nations. If they improve their own products and materials and learn to merchandise by Western standards, they will be able to improve their world markets, raise their own standards of living and better their national economies."

The atom in the larder

Scientists in the United States experimenting on methods of sterilising and preserving food by atomic energy, predict that in the not too distant future the average larder may be stocked with bread, cheese, eggs, vegetables and fruit that remain fresh for months, and with milk and meat that can be preserved for weeks without refrigeration. Atomic radiation destroys bacteria and halts chemical changes that cause deterioration without altering the texture or nutritive value of the food. Experiments so far show that irradiated goods have no harmful effects, but toxicity tests must go on for several years before these new methods can be commercialised.

Picasso at Vallauris

When Picasso joined the colony of potters working at Vallauris, in the South of France, in 1948, the village was already well known for the work produced there. Now it is gaining an even wider reputation, and over one hundred ceramic designers and craftsmen are

working at Vallauris. The workshops and studios can be visited all the year round and their work seen in the annual exhibition which is held there from July-September. Picasso designs the posters for the exhibitions and these are then sold in a limited edition to cover expenses. He is shown here holding one of the jars made in his own studio.



Visit to Israel

Abram Games designed this poster for the Israel Tourist Corporation during a recent visit there at the request of the Israel Post Office and Government Printers. During his two-month stay he instructed a number of Israeli artists in modern methods of designing Photogravure printed stamps, and gave several lectures on industrial design to students and industrial managers at the invitation of the Technion in Haifa. He also lectured at the Bezalel School of Art in Jerusalem.

Photo composition for printers

The composing of type photographically has been round the corner for many years. At 'Ipx', the international printing exhibition in London last year, several competing companies demonstrated their inventions including Linotype & Machinery Ltd, which now announces that its photo composing system 'Linofilm' is undergoing a variety of tests. One of the many potential advantages of photo setting, and one that will be appreciated by our understaffed British printers, is its speed. It is claimed that the 'Linofilm' can produce 15 newspaper column lines of setting per minute compared with 12 lines on any other existing type-setting equipment. P.H.

Furniture Development Council

The seventh annual report of the Furniture Development Council, published recently, discusses the council's activities during 1955. The council was set up in 1947, and its work covers such fields as the maintenance of quality, research, the study of management problems, etc. During 1955 the council continued its basic research into construction and materials, and various courses and conferences were arranged, including a one day conference in Sweden to discuss problems of mutual interest with a group of Swedish furniture manufacturers.

continued on page 59

Le style c'est la maison . . .

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Board room furniture in Nigerian walnut and fir green cowhide comprising 2-14' 0" x 2' 6", 2-9' 0" x 2' 6", 2-6' 0" x 2' 0" tables, 30 conference chairs and 1 chairman's chair. Illustration shows 6' 0" x 2' 0" table. Details supplied on application.

Designers and Makers

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PUBLICATIONS

DIA year book

'DIA 1956', the year book and membership list of The Design and Industries Association, 13 Suffolk Street, Haymarket, SW1 has been published recently. As well as reports by the president, Sir Stephen Tallents and the chairman, Eric Paton, it contains papers given at the DIA Ashridge weekend last November when the theme was 'Art and Science in Industry', and an article by Michael Farr, Editor of DESIGN, on the work of the DIA during the last 40 years. The DIA was founded in 1915 as a voluntary propaganda body to encourage excellence of design and workmanship in British industry; during its career travelling exhibitions, special show houses and displays in shops and department stores have been sponsored by the DIA, as well as the Dorland Hall 'Exhibition of British Industrial Art' in 1933 - a forerunner of The Design Centre - and the 'Register Your Choice' exhibition at Charing Cross Underground Station in 1953. The DIA now has about 800 members, including manufacturers, retailers, designers and architects, and there are regional headquarters in Manchester and Bristol. Meetings are held in London and the regional branches throughout the year, and a weekend conference is held annually at Ashridge. It is an independent body entirely supported by the members' subscriptions.

The subscription rate for private individuals is 30s a year, and there are special rates for associate members, business firms and corporations.

The publications of the DIA include the year book, which contains accounts of its activities and illustrated articles. There is also a bi-monthly news bulletin.

Paintings in 'Warerite'

Phyllis Bray has recently completed a set of still life paintings for reproduction in the 'Warerite' plastic tops of a new range of wine tables. Terence Conran of Conran Furniture Ltd, designed the frames, and the tables are on sale at John Lewis & Co Ltd, at £16 16s each.



Javanese décor in Earls Court

The 'Wayang', a puppet used in ancient Javanese drama to call up spirits, forms the principal symbol for the décor of a new coffee bar which has recently been opened in Earls Court Road; the illustration shows how the

shadows of the puppets over the counter are projected on to a screen on the opposite wall. The predominant colour is dark green; the table tops and bar counters are covered with 'Warerite' mahogany wood print. Lucas Mellinger was the designer, and the contractor was Oliver Toms Catering Equipment.

The Monotype Recorder

The latest issue of 'The Monotype Recorder', published by the Monotype Corporation Ltd shows how 'Monotype' matrices and moulds are made, with illustrations of the work done in the corporation's new matrix factory at the Monotype works in Surrey.

The 'Modular Catalogue'

The sixth issue of the 'Modular Catalogue' has recently been published, and consists of sheets on laminated timber arches, aluminium windows and structural roof panels.

MISCELLANEOUS

US award for CoID director

When the Parsons School of Design in New York celebrated the sixtieth anniversary of its founding on November 1, the Parsons bronze medal was awarded to seven American designers connected with the school and to several non-Americans well known in the field of design. These included Sir Gordon Russell, director, CoID, Jacob Prytz, rector of the State School of Industrial Art and Handicraft of Norway, Christian Dior, and Junzo Yoshimura, the Japanese architect, who is a professor at the Tokyo University of Arts.

'Review of current design'

'Review of current design' will be resumed as a regular feature in DESIGN starting with the December issue. The series will illus-

trate a range of designs recently accepted for inclusion in 'Design Review', some of which will also be on show in The Design Centre. Next year 'Review of current design' is to be linked with a new series of articles on product analysis in which outstanding designs will be discussed in detail.

Industrial design in Italy

An Italian Society of Industrial Design (ADI) has recently been formed, with its headquarters in Milan. A. Rosselli, a member of the organising committee, writing in a recent issue of the Italian journal 'Stile Industria', described how the society aims to lessen the gap between the artist and the technician and establish "a civilisation of design".

An Institute of British display

The Display Producers and Screen Printers Association is sponsoring a scheme to establish an Institute of British Display which would advise, represent and protect its members in the same way as, for example, the Royal Institute of British Architects. It would aim to establish standards of practice and a code of conduct throughout the display profession, maintain a register of members and an advisory service. A substantial sum of money will be needed to launch this scheme and the council of the association is appealing for contributions from both organisations and individuals. Further details of the scheme can be obtained from The Secretary, Display Producers and Screen Printers Association, 3 Portman Chambers, 7-9 Baker Street, London W1.

continued on page 61

stacking furniture

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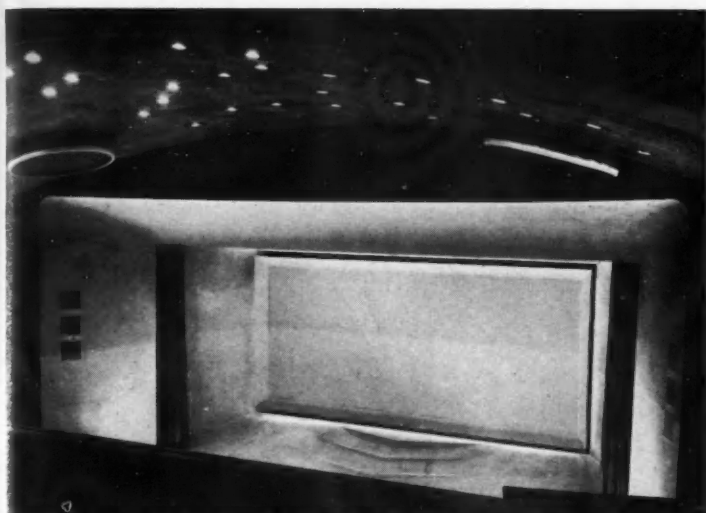
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Cinema screen design

The 'Cinephone', a new cinema recently opened in Birmingham, has been designed to provide the maximum of visual comfort – an essential so often overlooked in conventional cinema design. The screen, illustrated here, is the most important feature of the interior; it is free standing and appears to 'float' in a deep recess which is white and finished in rough

cast plaster. The front edge of the recess is in dark teak and the background is deep blue – this and a system of lighting battens behind the screen itself enhance its 'floating' quality. The screen is adapted for standard size films by means of a new projector by British Thomson-Houston Co Ltd; this projects a 'masking' on the screen which changes tone and colour with the film. The architect was Werner Rosenthal.

New board room

This board room has recently been designed by Jack Howe for Gent & Co Ltd of Leicester. The walls are panelled in straight grained

English walnut, and the furniture is also walnut; the table was designed by Jack Howe for Heal & Son Ltd. Colours are vermillion, yellow and green. The contractor was A. Hawkes & Co Ltd.



Design: Number 95

continued from page 59

Packing for export

In a recent issue of the 'Board of Trade Journal' J. E. Evan Cook, managing director of a firm of export packaging specialists, analysed ways of avoiding extra expense and costly mistakes when packing for export. He discussed various methods of packing to prevent breakage and the preservative treatments necessary to avoid rust and corrosion – precautions that many firms overlook. In many cases, he continued, redesigning, however slight, can often save shipping space and cut down export costs. Some designers fail to realise that their products are "a packing manager's nightmare – and a shipper's delight". Mr Evan Cook urged designers to consider this question of 'packability' when designing a product for export.

Carpets and fabrics matched

A new venture to offer the public matching carpets and furnishing fabrics has been launched by Morton Sundour Fabrics Ltd and Carpet Trades Ltd. Carpet Trades 'Wessex' plain Wilton carpets are available in 20 different colours and there are five complementary furnishing fabrics including traditional and modern prints, satin and velvet, to match or tone with each of the 20 carpet colours.

American designed fabrics

Warner & Sons Ltd, which produced the fabric illustrated in the September issue of DESIGN (page 45), announces that a new range of these American designed screen printed fabrics will be on the market this autumn, by arrangement with Cheney Greeff & Co Inc, a New York fabric firm.

Kitchens of the future

"The end of gadgetry and schmalz", with imaginative planning and serious design research taking its place, was forecast by Peter Muller-Munk in a recent article on kitchen design in the American journal 'Housewares Review'. J. G. Balmer discussed the development of "modular kitchens with organised storage areas" and the design changes that would take place when electronic cooking and ultrasonic dishwashing came into their own. Both writers agreed that new materials and finishes would be available and that plastics, glass, aluminium and stainless steel would appear in new forms, textures and colours.

Public works on show

The public works and municipal services congress and exhibition opens at Olympia on November 12. This year there are over 360 exhibitors and the congress, which will be attended by delegates from many countries is to be opened by the Minister of Housing and Local Government.

Bradford department store

Brown, Muff & Co Ltd, the Bradford department store recently opened new showrooms in that city. The premises were specially designed to display kitchen and bathroom furniture, radio, television and domestic equipment by various specialists on Brown, Muff's staff and by Sharp & Law Ltd, shopfitters, under the direction of Michael H. Maufe.

continued on page 63

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Hampstead jubilee

This is the winning design by Michael Darke for a symbol to be used in connection with the Hampstead Garden Suburb Jubilee next year. A special letter heading has also been designed, and the publicity committee has decided to make every effort to establish a consistent 'hand writing' in all printed matter to be connected with the jubilee.

continued from page 61

Paper box design contest

Names of members of the judging panel in the British paper box design contest have been announced. These include Alison Settle of 'The Observer', a member of the CoID, and Frank Mortimer of the SIA who will judge the packaging from the point of view of design.

Tea bar

The 'Colombo' bar, a new self-service tea bar, has recently been opened at The Tea Centre in Lower Regent Street, London. The designers, Misha Black and Kenneth Bayes, have suggested the atmosphere of Ceylon with their use of colour; the stools and screens are covered with plaited cane, and there is a Ceylonese dancing mask on one of the walls. A special feature of the bar is the ceiling, 'barrel vaulted' with fibrous

BEA anniversary exhibition

An exhibition was held recently in the Queen's Building at London Airport to mark the tenth anniversary of BEA. The displays included photographs of the countries and cities served by the airline, scale models of the

plaster closely slotted and backed with acoustic board. The table and counter tops are covered with 'Formica' decorated with a pattern based on the tea leaf.

International trade mart

The experience of a number of American trade missions at International Trade fairs shows that buyers all over the world are interested in American house furnishing designs, and, similarly, there is an increasing demand for imported goods of this kind in the United States. In order to develop a 'two way traffic' of foreign trade, the American Furniture Mart announces the formation of a new subsidiary corporation - the International Trade Mart, Inc. The new corporation aims to centralise all activities related to world trade in the furniture and house furnishings industries. Its offices will be in the American Furniture Mart at 666 Lake Shore Drive, Chicago, and the company expects to be operating towards the end of 1956.

Electrically heated sheets

Hurseal Ltd, 229 Regent St, W1, has produced an electrically heated sheet; this is available in white or pastel colours and in single or double bed sizes. The manufacturer claims that the sheets are washable, and perfectly safe. They are fitted with specially developed thermostats.

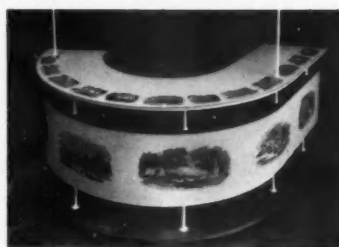
Decorative plastic boards

Berite Ltd, Lammas Road, Lea Bridge Road, Leyton E10, announces the production of the 'Homebrite' range of decorative plastic boards - a new form of plastic material produced by a patent method involving the use of a specially treated linen as an underlay to the decorative surface.

aircraft used by BEA, and photographs showing various aspects of the work of BEA staff. The red and blue display panels were topped with red globes and the 'Fly BEA' slogan; the exhibition was planned by Arthur Sawtell, display superintendent of BEA and designed by W. R. Szomanski.



Design: Number 95



Bewick on 'formica'

Thomas De La Rue & Co Ltd, manufacturer of 'Formica', used this reception desk for its stand at the Royal Show, Newcastle upon Tyne, this year. It is covered with special art work 'Formica' laminated plastic, decorated with Bewick engravings.

The Thomas De La Rue company is now issuing a bi-monthly journal, known as 'The Formica Journal'. The first issue was published in July this year.

New bedspread

'Andante', the latest bedspread in the 'Osman Cotswold' range is made of cotton with a small self-check weave and a formal cross-stripe design. Made by Barlow & Jones Ltd, it is available in four colours, in single and double bed sizes.

Libraries amalgamate

The libraries of the Silk and Rayon Users' Association and the British Man-made Fibres Federation have amalgamated. The library is now known as the 'Silk and Man-made Fibres Library' and is at Hamilton House, 138 Piccadilly, London W1.

Bathroom showroom

The Metal Agencies Co Ltd has recently opened a new bathroom showroom at Colston Street, Bristol. It has been designed by C. Roy Beecroft to show the widest possible range of bathroom equipment and over 40 complete bathrooms are displayed there.

New appointment

James Pilditch, who has returned to England after five years in Canada and the United States, during which time he was managing editor of 'Canadian Packaging', has now joined the staff of THM Partners in London.

Change of name

The Albert Paper Mills Ltd, Retford, Notts, has changed its name to Spicers Board Mills Ltd; the telegraphic address is now 'Spicers Retford'; the telephone number, Retford 320, remains unchanged.

Change of address

P. H. Huveneers, the industrial and advertising designer and consultant has moved to 'Mariana', 13 Engell Park, Mill Hill, London NW7, telephone Finchley 8228.

New office

Lumenated Ceilings Ltd announces that its Scottish sales office is now at 10 Bothwell Street, Glasgow G2.

continued on page 65

COLOUR costs little

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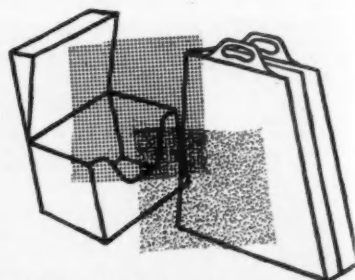
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Letters

Legal protection for designs

A furniture manufacturer discusses the article on 'Registration' (DESIGN September), and includes his own suggestions for amending the existing legislation.

SIR: I wish to congratulate you upon the authoritative article on 'Registration' in the September issue of DESIGN. The subject is of vital interest to all designers and manufacturers, as well as to those, like the COID, who are concerned with the encouragement of good industrial design. Nevertheless, the subject is one which requires courage and determination to bring out into the open, as it is all too easy for an ostrich like complacency to replace the recognition of the realities of plagiarism which undoubtedly exist, and have done for many years. Admittedly, the solution to the problem is not easily arrived at by legislation alone, since it is one where a high ethical or moral code must play a large part.

In commenting upon the legal position, the first point which should be emphasised is that the law seeks to protect the designer or manufacturer (whichever is the owner of the registered design) and the primary question therefore must be 'Is the law adequate?' Considering the four cases quoted in your article, one reaches the conclusion that some protection is given by registration, but it is of a flimsy and rather vague nature and could easily be negated by anyone who wished to do so. For ex-

ample, in the first case relating to cisterns the judge appears to have advised the defendant on a method of cheating the law by suggesting that a band be substituted for the rim at the junction of the lid and cistern tank on the alleged copy!

Registration solely of the visual aspect of the design is, I submit, inadequate, since the designer must be primarily concerned with the material to be employed in the design. Shape and visual appearance (very often) arise from the characteristics of the materials. In the law as it stands, the material from which the design is constructed does not affect the registration. Surely, material, function, and visual appearance are inseparable from an appreciation of any design.

The second point which deserves careful consideration is the cost of design registration. It may be argued that the person who desires registration can himself make application by using the appropriate forms and paying the fees, but there are many pitfalls to be avoided, and a good deal of 'know-how' is required - especially for foreign applications.

Admittedly, the cost inclusive of agent fees for the registration of a single design in the UK is not unreasonable, but your article is misleading on this point. By applying for, and obtaining a registration for an industrial design, one does not get automatic protection in the signatory countries to the International Convention (Denmark, Germany, Japan, Norway and the USA). It merely gives one six months grace, so to speak. In other words, one merely retains the original date of the first registration and it is necessary to satisfy all the local requirements of each country, and pay their fees, a total which may run into hundreds of pounds. Even this leaves gaps,

as in many countries there is no such thing as registered design. The decision to face this expenditure has to be taken at a very early stage.

A similar state of affairs exists with inventions, since prior publication of the invention would invalidate the patent. But an invention can be demonstrated, as essentially it is a novel device to perform some useful service. In the case of an industrial design (or rather the visual aspect of it), we are immediately on difficult ground because its merits are less easily demonstrated. There is no arbitrary rule to be applied by which one could positively say 'This shape is successful', so that one has to possess a great deal of faith in the design to justify large scale protection. Another aspect of plagiarism is that after a period of time when the exact history of the design is forgotten, the original designer may be thought guilty of having 'lifted' it.

My suggestions for amendments to the law are as follows:

- (i) To accept the principle that industrial design is not merely the expression of shape. It is linked with material and function. This would give wider powers of judgment in assessing whether or not a copy infringes the original.
- (ii) That registration be simplified. I suggest that the designer's own description of function (where this is applicable), a statement of material employed in construction, and illustrations, front, side and plan views be contained on a standard form which would be stamped on payment of a reasonable fee and given a registration number and date. The protection would be wider than at present and would take on some of the characteristics of copyright.
- (iii) That the period of protection be increased to 21 years.
- (iv) That every effort should be made to secure recognition of 'registered design' on an international basis.

May I conclude by saying that this subject deserves wide consideration and the lead you have given is admirable.

J. W. NOEL JORDAN
Managing Director
Ernest Race Ltd
22 Union Road, Clapham SW4

We asked the author of 'Registration' to comment on the criticisms in the fifth paragraph of this letter, and his reply is printed below:

"It was not meant to suggest in the article that by applying for protection in the UK automatic protection would be granted in convention countries. As the correspondent rightly says such an application does not obtain automatic protection in convention countries for the applicant. Applications must be made in the countries concerned and the formalities imposed on nationals of those countries complied with. If that is done and protection is granted it will be effective from the date of the application in the UK."

'Intuition versus Mathematics'

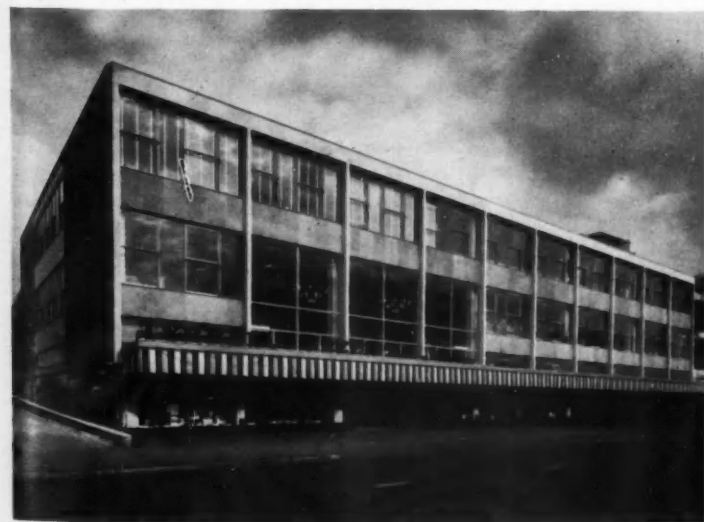
SIR: In his article 'Intuition versus Mathematics' (DESIGN June pages 12-19), L. Bruce Archer may be congratulated on the clear presentation of his point of view concerning the importance of aesthetics in

continued on page 67

Rebuilding in Southampton

Tyrell & Green of Southampton, a branch of the John Lewis partnership, has recently opened a new department store on the site of the former shop which was destroyed by

enemy action in 1940. The most notable feature of the façade is the use of large windows; green Westmorland slate and Portland stone are also used. The architects were Yorke, Rosenberg & Mardall, and the contractor Richard Costain Ltd.



Design: Number 95

The new range of **PEL** Taper Tube Furniture



As instanced by the article in the January 1956 issue of 'Design', much interest has been aroused by the new range of Pel Taper Tube Furniture. Models include chairs of both the stacking and the non-stacking type, and tables in a variety of heights and finishes. In any setting where the furniture needs to be able to stand up to the hardest usage and yet be in full sympathy with contemporary design trends and of the highest quality, Pel Taper Tube Furniture meets the needs perfectly.

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structural design. One cannot help feeling however that the marked inability of aesthetes to agree on the merits of suggested designs incline the ordinary manufacturer to relegate such considerations to a secondary place. Of far greater importance to him is, for example, the proved reliability of a design detail that might have little or no effect on the overall appearance of the structure.

In placing mathematics in opposition to intuition, Mr Archer has, it might be thought, somewhat overlooked the fact that both these methods of approach deal in idealised forms, and more weight might have been given to an important third party, namely the practical experience of the trained engineer. One feels, for example, that the choice of the forms of the two bridges illustrated in the article was based on an extremely wide field of knowledge covering all aspects of bridge construction rather than any abstruse concepts of ideal forms. Within certain limits the 'art-trained' designer may have a great deal to contribute in eliminating unnecessarily ugly features, but it would appear that much still rests with the experienced engineer using to the full all the most up-to-date information and techniques of analysis available to him. Mr Archer's emphasis on the greater use of sound analytical procedures will be welcomed in many quarters and it is to be hoped that his series of articles will give some impetus in this direction.

D. BUCHANAN
The British Iron & Steel
Research Association
140 Battersea Park Road, SW1

Bicycle stresses

SIR: The diagram showing distribution and quality of stresses set up in a cycle frame (DESIGN July page 34) shows that the maximum figures are concerned with the forks. Yet the 'X' frame featured on the previous page appears to be fitted with the same type of forks as the conventional frame shown above it.

I would not agree that the frame of Reg Harris' bicycle is distorted in the order predicted by the Flusin test – the forks seem to have suffered less damage than the top bar. But that is beside the point; this machine is a 'special'. Among other things it has a short wheel base and reduced 'castering' in the forks. A full roadster might well have behaved very differently in the crash.

However, what are you trying to prove? Is it that a better looking, or a stronger frame can be made from the same amount of steel? If the latter, then I would point out that a very big reduction of metal would be necessary if any significant reduction is to show in the weight of the finished machine. The bare frame represents only a small proportion of the weight of the complete cycle.

During the last 40 years a number of frames has been produced possessing better characteristics than the diamond frame, but each of these seems to have been the result of the consideration of stress elements such as are shown in the Flusin diagram. Some of these frames might have had a more successful life if they had been designed to avoid the loss of tracking that

the ordinary bicycle suffers during its working life. Tracking is not referred to in your comments, but bad tracking increases the risk of skidding – a major source of damage to cyclists.

C. CARPENTER
38 Park Street, WI

Mr Archer comments:

"Mr Carpenter asks what am I trying to prove? To be brief, I am trying to show that papa does not always know best. For far too long it has been taken for granted that 'the other manufacturer' has a very good reason for the configuration of his products. I am satisfied that some widely accepted forms are based upon a long line of precedents, not one of which has ever been really scientifically thought out."

HOUSE STYLE

Publications for reference

This discussion of a selection of the many books and publications on printing, typography and lettering forms a specialized supplement to the list for general reading on house style printed on page 56.

As its title claims *Introduction to Typography*, Oliver Simon, Faber & Faber, 21s (and Puffin Book, 3s 6d) sets out as clearly as any book the basic requirements for a good result in print. It is a joy to read and for those whose businesses use print, this is a first class primer.

Type in Advertising, Alec Davis, Raithby Lawrence & Co Ltd, 7s 6d shows very clearly by illustration how good typography has helped to make some successful and memorable advertising schemes.

Design in Business Printing, Herbert Spencer, Sylvan Press, 12s 6d is written with a particular emphasis on house styles and illustrates the ways and means of setting a style by using examples of the author's own work. By way of relief from technical terms and 'how it is done' books *The Crystal Goblet*, Beatrice Warde, Sylvan Press, 21s tells the reader "... how the little black marks ever get there on the page ..." with such good humour and exuberance that the expert and the print ignorant layman alike cannot resist the temptation to read through to the end without let or hindrance.

Printing, Harold Curwen and J. Brough, Puffin Book, 2s 6d sets out brilliantly the story of printing with great clarity for old and young alike. This is a simple guide to 'how it is done' in pictures.

The excellent annual of the best in printing, *The Penrose Annual* which celebrates its fiftieth year of publication with the issue recently published will be reviewed in a later issue of DESIGN.

For those who want to go further and put on a film show for their staff, there is a very complete visual unit on *Printing and Paper-making* which has been prepared by the Central Office of Information and the Ministry of Education. The unit is distributed by The Educational Foundation for Visual Aids, 33 Queen Anne Street, London SW1 from whom particulars may be obtained.

There are comparatively few technical films dealing with the subject but one to be recommended is *La Lettre*, outstanding for the witty and charming way it shows the

evolution of letter forms from the earliest writings to the type designed by A. M. Cassandre for Deberny & Peignot of Paris. This film is obtainable from the Institut Français, South Kensington, SW7.

There are a number of British printers who have prepared some excellent books and booklets on house style. In this context, the term means the style of setting, punctuation and instructions for their staff. These mostly private publications are offered to their friends and customers to familiarise them with some of their ideas and the way in which they work. A selection from the many that have been received is reviewed here.

Printing Types and Ornaments used by Benhams and Style of Composition, Benham & Co Ltd, Colchester, is from a printing house now well known for its attention to the finer points of design, typesetting and printing. This book has all the customer needs to know for confidence in his printer. *A Book of Type Faces*, W. S. Cowell, Ipswich, 25s performs a dual purpose; it provides an easy reference for the typographer with thumb index and type identification chart, and for the print user it shows by illustration the uses and the character of type faces; there is also a complementary book *The Handbook of Printing Types*, 12s 6d.

Type Principles and Application, Balding & Mansell Ltd, Wisbech, is a very thorough work setting out principles, application and literary style; it has a glossary and some photographs of the printers at work. There are two complementary books *A Selection of Display Faces*, and *Ornaments and Specimens of Book Faces*.

continued on page 69

The Layton type-face master cabinet.





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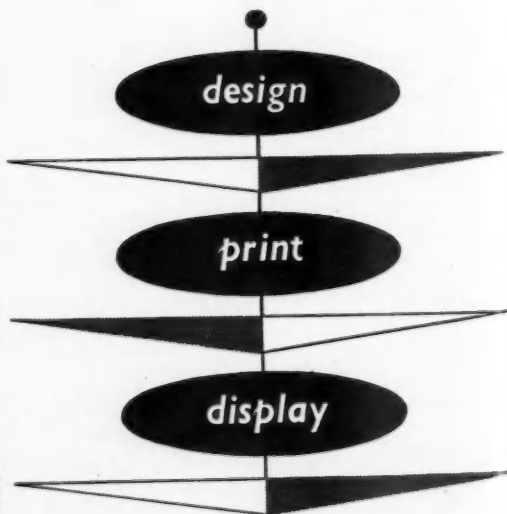
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Top, 'Printing', a Puffin Book for the general reader, which tells the story of printing in pictures.

Above, 'A Book of Type Faces' from W. S. Cowell Ltd, for the typographer.

continued from page 67

Types, Borders and Devices, Christopher Foss, London W1. This modest and exemplary type specimen book shows how the small commercial printer can set a high standard in his house style and work.

As reference works or tools for the trade, there are many type books and sheets produced by the makers of type setting machinery, type foundries, specialist type setters and printers. They range from the simple list of types kept in case by the printer to the most ambitious of all, the *Layton Type Face Master Cabinet*, C. & E. Layton Ltd, London EC4. Produced for the professional, it contains about 500 type sheets of 225 type faces, some 50 casting-off charts, a synopsis which contains all accents and foreign language sorts, rules, borders and ornaments, and a book of mechanical tints. As a complete reference work it has no equal. The manufacturers of type setting machinery have vied with one another to prove their belief in good printing types. Monotype and Linotype, and latterly Intertype, have published books and sheets for the professional, student and the print user.

With the development of type setting by photographic means as opposed to casting in metal, print produced by photolithography and photogravure processes will soon have the clarity and crispness now only possible by taking an impression direct from the metal type. Where enlargements are required, however, it is now possible for display settings used for posters, sign posting, etc to be set photographically. PhotoSet Ltd, Emerson Street,

Southwark, London SE1 has developed in this country a process which produces on film or paper a brilliant result from many well known type faces.

A Text Book of Monotype Faces, The Monotype Corporation Ltd, £1 1s, is a selection of specimen sheets of Monotype book and display faces showing the very large range of type faces available by this method of machine setting.

Finer Points in the Setting and Arrangement of Type, Geoffrey Dowding, Wace & Co, London SE1, 5s 9d. The author, a professional typographer, the publisher, a specialist type setter, the printer and paper-maker have all contributed to produce this first class reference work at a low cost for the benefit of the student, but of equal interest to all concerned with better typography and type setting. In addition, the publishers have produced over the last three years a large number of excellent type specimen sheets available singly in minimum quantities of six sheets for 3s 6d. As a supplement to the type sheets, the publishers invited Geoffrey Dowding to write *Notes on Typography*, which are published from time to time and will form a set of 10 at 3s 4d. These precise notes, designed and written by the author set out the problems and his meticulous solutions. No 3, recently published, deals with leading of type setting in every detail. *Nickeloid Type Faces*, Nickeloid Electrotypes Co Ltd, London EC4. An excellent example of a straightforward showing of the many machine set and foundry type faces available from this specialist typesetter, contains all the professional needs to know in the shortest possible time, and is packed with fact.

The type founders or letter founders as they were known, are now mostly concerned with the design and production of type for display settings as opposed to text or book settings. Of the founders that remain in business, there are only two in Great Britain now, Stephenson Blake & Co Ltd, Sheffield, and Stevens Shanks & Sons Ltd, London. They set out to excite the interest of the designers and typographers by constantly producing new faces. Some fashionable, some straight revivals, others original in every sense and valuable contributions which will become traditional in their turn.

For the author, copywriter or reader *Rules for Compositors and Readers at the University Press, Oxford*, Geoffrey Cumberlege, Amen House, London EC, 6s, provides the academic answer to many of those irritating questions that seem to arise at the eleventh hour.

The Bookman's Concise Dictionary, F. C. Avis, London SE4, 7s 6d also has many points for the copywriter and author.

For all those with an insatiable interest in printing and typography, the St Bride's Typographical Library, off Fleet Street, London EC4, provides one of the finest collections of reference works in the world. The CoID also has a section in its reference library at 28 Haymarket, London SW1 devoted to design in printing, typography and lettering.

PETER HATCH.

Design congress papers

The papers given at the recent design congress have now been published, and can be obtained from the Congress Secretary, CoID, The Design Centre, 28 Haymarket, SW1, price 5s, or 6s post paid.

Correction

DESIGN September page 49: the brewer's plaque was originally designed by Patrick McCormack as the result of a competition to design a brewer's housemark; Barney Seale produced the design and adapted it to the material used.

Designers in this issue

Alan Ball (29). Christian Barman, RDI, FRIBA, FSIA (42). Kenneth Bayes, FRIBA, MSIA (63). Leonard Beaumont, FSIA (25). C. Roy Beecroft, ARIBA (63). Misha Black, OBE, MINSUA, FSIA (63). Phyllis Bray (59). Terence Conran (59). Michael Darke (63). A. G. Daulby, MSIA (27). Alec Davis (32). George Dorman (42). Eric Fraser, FSIA (22). Abram Games, FSIA (57). W. N. Goldsmith, SID (57). Kruger Gray (32, 50). Milner Gray, RDI, FSIA (22, 29, 43, 44, 52). Ashley Havinden, OBE, RDI, FSIA (20). F. H. K. Henrion, MBE, FSIA (17). Jack Howe, FRIBA, FSIA (61). A. R. Hundebly, MSIA (42). P. H. Huveneers (63). Ernest Ingham (23). J. Edward Johnston (50). Bronck Katz, MBE, FSIA (21). Kenneth Lambie, MSIA (29). Theyre Lee-Elliott (23). John Lunn, MSIA (55). Patrick McCormack (69). Michael H. Maufe (61). Lucas Mellinger (59). Stanley Morison (29). F. Mortimer, MSIA (63). W. Muirgrave-Wood (23). Robert Nicholson, MSIA (25). Roger Nicholson, ARCA, MSIA (25). Jill Oakley (40). Eric Paton, MBE (59). James Pilditch (63). Edward Price (24). Ernest Race, RDI, FSIA (27). Peter Ray, FSIA (27, 40). Tibor Reich, FSIA (22). H. W. Rosenthal, ARIBA (63). Hans Schlegel, FSIA (24, 25, 34). Barney Seale (69). William Stobbs, MA, MSIA (36). W. R. Szomanski, MSIA (63). John Vaughan, ARIBA (27). Berthold Wolpe (23). Desmond Wyeth, MSIA (30).

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